The Dissertation Committee for Beth Ann Hiser
certifies that this is the approved version of the following dissertation:

GENRE AND GESTURE: ROBERT SCHUMANN'S

PIANO MUSIC FOR AND ABOUT CHILDREN

Committee:

_____
Byron Almén, Supervisor

_____
Andrew Dell'Antonio

_____
Edward Pearsall

_____
Marianne Wheeldon

GENRE AND GESTURE: ROBERT SCHUMANN'S PIANO MUSIC FOR AND ABOUT CHILDREN

by

Beth Ann Hiser, B.M., M.M.

Dissertation

Presented to the Faculty of the Graduate School of

the University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Philosophy

The University of Texas at Austin

August, 2006

To my parents

ACKNOWLEDGMENTS

I would like to thank my advisor, Byron Almén, for his support and encouragement. His patience and dedication to the completion of this dissertation has been invaluable. I would also like to extend my gratitude to my committee, Edward Pearsall, Marianne Wheeldon, Andrew Dell'Antonio, and John Clark for their advice and guidance.

I also deeply appreciate the assistance offered by my fellow graduate students, especially Jenny, with whom I have had countless meaningful discussions over coffee about the trials and tribulations of course work, the dissertation, and the job search. Many thanks to all of the TAs and AIs who worked with me as a graduate assistant and to the staff in the student office, especially my supervisor Tina, who has been very understanding with my busy schedule.

I could not have accomplished my goals without the continual support of my family. I would also like to thank my friends who have provided much patience and many hours of distraction. Finally, I would like to thank Sariah, who has put up with me through the best and worst of times.

GENRE AND GESTURE: ROBERT SCHUMANN'S

PIANO MUSIC FOR AND ABOUT CHILDREN

Publication No. _____

Beth Ann Hiser, Ph.D.

The University of Texas at Austin, 2006

Supervisor: Byron Almén

The notion of musical genre underwent significant changes in the first half of the nineteenth century. The idea of absolute music, the rise of the virtuoso, the flourishing of romanticism, and the explosion of the piano making and music publishing businesses had drastic effects on the piano repertoire from that time period. Robert Schumann, pianist, pedagogue, journalist, and composer pushed the boundaries of genre in his music, defended his actions and challenged those of his contemporaries in his writing, and educated future generations with his

aphorisms. Schumann's success with the character set and his manipulation of traditional generic expectations in his music for amateurs represent his challenge to inherited notions of musical genre. Pieces like *Kinderszenen, Album für die Jugend,* and *Drei Klaviersonaten für die Jugend* exemplify Schumann's innovative steps in the expansion of genre systems and all were written either for or about children.

In the following dissertation, I claim that Schumann's piano works for children do not symbolize a falling off in depth or creative decline, rather they represent pioneering generic experiments that match their earlier counterparts in originality and musical innovation. An evaluation of Schumann's critique of insipid virtuosity is incomplete without consideration of this repertoire.

While the precise definition and categorical parsing of genres in Schumann's piano music are elusive, recognition of generic similarities in *Kinderszenen* and the *Album* provides a broader picture in which we can study the expansion of genre systems in the ten years that separate their conceptions. Furthermore, his *Drei Klaviersonaten für die Jugend* directly confronts traditional notions of genre by demonstrating the pedagogical ideals described in his maxims, while simultaneously fulfilling the formal expectations of the esteemed piano sonata. Though his may be but a small contribution to the wealth of piano works that emerged during his lifetime, Robert Schumann's music, as well as his criticism, provides an account of the transformation of genre in the early nineteenth century.

TABLE OF CONTENTS

Page

LIST OF MUSICAL EXAMPLES

LIST OF FIGURES

CHAPTER 1: TRADITIONS OF MUSICAL GENRE

Musical genre does not lend itself to simple interpretation. Jim Samson defines genre as "a class, type or category, sanctioned by convention," but music rarely embraces such tidy descriptions.[1] The history of Western music deliberately blurs distinctions, celebrates idiosyncrasies, continually challenges its own past, and preserves a system of genre classification riddled with inconsistency and complexity. In the mid-nineteenth century, Robert Schumann cleverly maneuvered through the intricate web of genre conventions and produced an oeuvre of piano music that both challenges these conventions and preserves their legacy. I propose that the music Schumann wrote for and about children represents a unique link in the evolution of genre. This deceivingly difficult repertoire provides a unique account of Schumann's attitude toward genre, art, pedagogy, and virtuosity. In the following dissertation, I will relate the musical language of Schumann's music for and about children to the cultural attitudes of his time period, focusing specifically on his use of "equivocal gestures" as a reaction against the "genre of virtuosity."

As a classifying agent, a genre type cannot consist of a single work. The grouping of pieces based on shared characteristics and the potential for

---

1. Jim Samson, "Genre," *The New Grove Dictionary of Music Online*, available from http://www.grovemusic.com. Internet; accessed 11 February 2004.

repetition, both past and future, gives genre its meaning. The value of classification systems rests on the human necessity to interpret and remember large bodies of information. On the other hand, such systems can influence cognition by suggesting a single, correct reading of a work (or similarly, a single, correct definition of a genre). However, the inherent information carried by a genre title relies on convention and many works cross into multiple genres by borrowing those conventions. Additionally, the grouping of works into genres is subjective, based on an individual's understanding and way of listening. Interpretation of the subtlety and ambiguity of generic meaning depends on both structural and hermeneutic features.

By the eighteenth century, many genre titles communicated functional information, sometimes expressing the intended venue or the national origin of a piece, like "sonata de camera" or "Allemande." As the idea of absolute music began to permeate the musical world at the turn of the nineteenth century, many genre titles lost most of their practicality, and a genre crisis erupted: how could the pre-existing system of genre designations map onto a rapidly growing and evolving repertoire of new, supposedly autonomous music?

Robert Hatten claims that "Western literature has a long history of genre classification based on form alone." He finds the same to be true in the classification of music: "For Classical music we have formal genres such as string quartet, symphony, and piano sonata (or looser families of forms such as the *divertimenti),* and formal schemes such as sonata form, theme and

variations, and rondo." He argues that "expressive considerations often enter into discussions of formal genres when the same form is used with a range of styles. Even then, the differentiation is made primarily in terms of tempo, meter, and characteristic rhythmic design. But as Allenbrook has shown for Mozart, the oppositions of rhythmic gesture have expressive consequences."[2] Hatten uses the term "expressive genre" to describe a category of works based on their organization of expressive states in terms of a general topical field, as opposed to a "formal genre" which is conceived more structurally.

Nineteenth-century composers began taking steps away from prescriptive, logistic genre titles by adopting a bottom-up approach, allowing each piece to speak for itself, independent of form (sonata, rondo, binary) or texture (fugue, dance types). Hatten claims that "even a technically defined form need not be considered as an inviolable mold into which expressive material is poured; rather, the negotiation between the constraints of the form and the demands of the material can lead to unique form-tokens of a formal type or types."[3] Innovative composers, like Robert Schumann, experimented with new genres characterized by features other than form or medium, either developing unique narrative or descriptive titles, or employing traditional genre titles while breaking the musical expectations for such titles.

---

2. Robert Hatten, *Musical Meaning in Beethoven* (Bloomington: Indiana University Press, 1994), 68.

3. Hatten, 69.

As generic conventions became stereotyped and broken, new conventions were established. Hatten contends that the concept of markedness, or the asymmetrical valuation of an opposition, shapes our understanding of new conventions:

> Once a genre is recognized or provisionally invoked, it guides the listener in the interpretation of particular features that can help flesh out a dramatic or expressive scenario. The more clearly a work encompasses an expressive genre, the more one is able to specify its expressive significance. In this sense, expressive genres are marked in opposition to purely formal genres. Furthermore, those works whose expressive genres are marked by minor mode, extremes of high or low style, or some other salient set of characteristics are likely to attract more fully articulated expressive interpretations.[4]

Schumann played a major part in the expansion of genre systems in the mid-nineteenth century and his piano music provides an ideal representative body of works within which to study its effects. Schumann's innovative approach challenges the conventional limits of genre, stipulating the intended performer and emphasizing artistic (or pedagogical) value.

As revealed by his critical writings, much of Schumann's time was spent combating the effects of insipid virtuosity. For Schumann, the age of the virtuoso began with brilliant artists like Paganini and Liszt; however, virtuosity was exploited and the ramifications came dangerously close to destabilizing what Schumann saw as the most powerful and sublime aspects of artistic music. The genre of virtuosity became a dominant trend characterized by a distinct

---

4. Ibid., 89-90.

separation from true artistic inspiration: the marketability of virtuoso concerts, flashy arrangements of well-known pieces, and the explosion of finger-training methods. I propose that Schumann, unable to compete in the virtuosic world of piano performance, set himself up as the creator of an ideal "genre of anti-virtuosity" in which he could musically oppose all that he detested as shallow in the exploitation of virtuosity. His "genre of anti-virtuosity" includes his early sets of characteristic piano pieces and his late works for children. Schumann prided himself on the pure musical artistry of the former and the pedagogical efficacy of the latter, yet both also directly confront traditional notions of genre classification.

Jeffrey Kallberg's research on the rhetoric of genre investigates the way genre conveys meaning and how the concept of genre affected musicians in the nineteenth century[5]. In studying Chopin's Nocturne in G minor, op. 15, no. 3, Kallberg finds that the piece does not include many of the stylistic devices that typify the genre. He points to the melodic structure, accompaniment figures, rhythmic stress, tonal pattern, formal outline, and use of unorthodox gestures as signs that the piece defies established conventions of its generic label.

Carl Dahlhaus's context-centered approach to musical genre provides the framework from which Kallberg builds his argument.[6] Dahlhaus believes that the importance of traditional genres, as well as the idea of genre in itself, suffered a

5. Jeffrey Kallberg, "The Rhetoric of Genre: Chopin's Nocturne in G Minor," *19th-Century Music* XI/3 (Spring 1988).

6. Carl Dahlhaus, *Esthetics of Music*, trans. William W. Austin (Cambridge: Cambridge University Press, 1982).

decline over the past 200 years, a demise that I will refer to as “the genre crisis.” Dahlhaus claims that while social function and compositional practice determined the boundaries of musical genres in the eighteenth century, the idea of absolute music took priority over social function in the nineteenth century. Thus functional music gave way to individual works. Likewise, the unique attributes of pieces began to earn more praise than the general qualities shared by legions of other works. For this reason, the existing repertoire no longer determined the formalization of a genre for emerging pieces. Schumann recognized this state of affairs: “We are accustomed to judge beforehand objects in and of themselves by the names they bear; we make certain demands of a ‘fantasy,’ and others of a ‘sonata’.”[7]

Dahlhaus finds that the hierarchical arrangement of genres based on their relative cultural value, which favored large works intended for performance in public forms over those played in the middle-class home, affected opinions of aesthetic worth. However, placement of a genre within the hierarchy was not necessarily fixed. Ultimately, the venue in which a genre usually surfaced, along with text type, social function (if any), instrumentation, form, and character, became distinguishing factors for genre identification. These factors provided a terrain within which the composer’s intentions and the audience’s expectations intersected.

---

[7]. Robert Schumann, *Neue Zeitschrift für Musik* 31 July (1835): 33, quoted in Kallberg, 246.

Kallberg finds several faults with Dahlhaus's theory of genre.[8] First of all, Dahlhaus oversimplifies the notion that pieces in the eighteenth century merely served as examples of genres, as opposed to independent entities. Secondly, he mistakenly assumes that composers dismissed genre selection in the creation of individual works. Kallberg asserts that when composers choose a context for their piece, they also choose, in part, a genre. While romantic composers like Schumann reacted against the rigidity of Classicism, their stress on the individual does not represent a rejection against genre itself. Thirdly, Dahlhaus treats the character piece as a meta-genre, referring to its specific qualities, and ignoring the individual genres that comprise the character piece. Kallberg prefers instead to treat the attributes associated with the character piece as attributes of style or musical era. Lastly, Dahlhaus's composer-centered theory largely ignores issues of audience reception, thereby overlooking the communicative properties of genre.

Kallberg's consideration of past attempts to pinpoint the meaning of genre leads him to the conclusion that meaning can only arise from context. He identifies the communicative force of genre as a contract between the composer and listener: the composer chooses which generic conventions to follow or break, and the listener interprets these features according to the traditions of the genre.

8. Kallberg, 242.

Ultimately, I plan to show that Schumann's rejection of certain generic customs makes his music a "major force in the promotion of change."[9]

Schumann's character pieces and piano music for children represent initial exemplars of a genre that became his trademark. The success of these genres relies on the interpretation of passages that might otherwise go unnoticed, like *Kinderszenen's* equivocal gestures, described in Chapter 4. Likewise, Schumann's generic hybrids, such as the piano sonatas for children, establish a generic interaction that also promotes change, expanding the scope of possibilities, and communicating the unknown through the known. Kallberg also identifies the existence of countergenres, conceived in response to other genres. We can only fully understand Schumann's pedagogical works in the context of the myriad piano etudes written by his predecessors and contemporaries.

In order to comprehend the prevailing attitude toward musical genre immediately prior to Schumann's productive period, I turn to Matthew Head's essays on genre and gender. Head concludes that stereotypical judgments about individual genres in the late eighteenth century included assumptions about national origin, beauty and sublimity, texture, performer(s) and venue, social function, melodic and harmonic construction, size, temperament, difficulty level, and the way gender stereotypes map onto specific genres.

Music specifically designed for women, "the fair sex," arose in the 1740s, and Head's investigation of this genre is pertinent my examination of

[9]. Kallberg, 243.

Schumann's music for children. Many composers assumed that music for women, like music for children (whose musical education, limited by their age, and small hands demanded such a concession), should be easy, and inferred that facility would increase with practice. The implied, untutored joy of music-making that should fill a child-musician's heart could be expressed by tuneful, instinctive, and natural music, unfettered by difficult key signatures, harmonic complexity, excess figuration, or thick textures.

Head and Kallberg agree that the notion of "feminine" genres was perpetuated by the idea of accomplishment *(Bildung)* invoked by the female practice of amateur music making in the home. "The female amateur came to personify the intolerable restrictions of bourgeois taste upon masculine genius, inspiration, and creativity."[10] Music for women, as a type of cultural entertainment, could not serve as an object of aesthetic contemplation in the Kantian sense.

In her article "Robert Schumann's *Album for the Young* and the coming of Age of Nineteenth-Century Piano Pedagogy," Lora Deahl explores generic innovations in Schumann's late piano works. Deahl contextualizes *Album für die Jugend* as the debut of a new genre of piano literature—programmatic music written especially for children—motivated by financial hardship. She investigates

[10]. Matthew Head, "'If the Pretty Little Hand Won't Stretch': Music for the Fair Sex in Eighteenth-Century Germany" *Journal of the American Musicological Society* 52/2 (Summer 1999): 244–45.

Schumann's pedagogical background, the evolution of the design of the *Album,* its reception history and influence on piano pedagogy, and argues that the social context of the *Album* is "a signature concept of nineteenth-century bourgeois sensibility."[11]

Music written for children, according to Deahl, encompasses Enlightenment ideas concerning self-cultivation, self-education, and civic humanism known as *Bildung* as put forth by Enlightenment psychologists Jean Jacques Rousseau, Johann Basedow, Johann Hebart, and Johann Pestalozzi. Similarly, in the education of a *hoher Mensch,* achieved through a program of *Bildung,* literary and musical arts were crucial, as was recognized by influential nineteenth-century writers Jean Paul, E.T.A. Hoffmann, Johann Goethe, Friedrich Tieck, Heinrich Kleist, and Joseph Eichendorff.

It was Friedrich Wieck, however, who first applied these Enlightenment theories to piano pedagogy, stressing the importance of a strong foundation from childhood and beautiful tone production. For Wieck, the method books and etudes of Ignaz Pleyel, Jan Dussek, Muzio Clementi, Henri Herz, Johann Hummel, and Carl Czerny (for which Deahl offers a comprehensive survey) promoted the mindless training of fingers. Schumann's *Album*, on the other hand, offered a pleasurable and educational music-making experience for children in the form of musical poetry. Its originality, artistry, and practical application

[11]. Lora Deahl, "Robert Schumann's *Album for the Young* and the Coming of Age of Nineteenth-Century Piano Pedagogy," *College Music Symposium* 41 (2001): 25.

resulted in its tremendous commercial success. As seen in the proliferation of arrangements and copies, the *Album* still influences piano pedagogy today.

In her article “Schumann’s Piano Practice: Technical Mastery and Artistic Ideal,” Claudia MacDonald combined Deahl’s research on Schumann’s pedagogical ideals and Leon Plantinga’s survey of Schumann’s published music criticism. MacDonald traces Schumann’s path towards becoming a professional pianist as documented in his practice diaries. She discovers a constant battle between Schumann and his teacher Wieck over improvisation. While Schumann imagined an ideal sound world, focusing on the expressive or spiritual side of music, Wieck emphasized the technical and physical aspects. After seeing Paganini perform, Schumann realized that the violinist rose above the “insipid virtuosity” of Herz and Czerny, and Schumann strove for the perfection of both sides of music, believing that it could be achieved only by first overcoming technical difficulties through mechanical practice, then focusing on the artistic side. Nevertheless, Schumann found strict practice inimical to the expressive art he loved.

In his extensive attempt to produce an ideal performance of Chopin’s op. 2, Schumann outlined three stages through which a pianist must pass in mastering a piece: infatuation, mechanical focus and frustration, and artistic presentation. According to MacDonald, “moderation at the keyboard was

certainly not what he had in mind when he set out to rival all comers through skill and technique topped off by imagination."[12]

In the following chapters I intend to show that the examination of Robert Schumann's piano music written for children or about childhood provides a model in which one can observe trends concerning the treatment of genre in the nineteenth century. Chapter 2 provides a survey of biographical information that influenced Schumann's critical and compositional work, including his attitude toward—and treatment of—genre. In Chapter 3, I look towards Schumann's own critical writings for further clues about his views on the genre of virtuosity and how they form a larger picture of his perceptions of art and romanticism.

Chapter 4 presents an investigation of the use of "equivocal gestures" in Schumann's *Kinderszenen,* op. 15 as a reaction against the genre of virtuosity. The methodology used in my analysis spawns from Hatten's observation that "a hermeneutic approach is geared toward the unusual detail, the striking feature, of a work as a clue to its expressive significance."[13] In Chapter 5, I look specifically at Schumann's *Drei Klavier Sonaten für die Jugend,* op. 118 as a hybrid of the high formal genre of the piano sonata and less-esteemed genre of music written for children performers, underlined by Schumann's commentary on artistic and pedagogical value in music. Chapter 6 provides an overview of Schumann's piano music, with special attention given to the classification of his late piano

12. Claudia MacDonald, "Schumann's Piano Practice: Technical Mastery and Artistic Ideal," *The Journal of Musicology* 19 (Fall 2002): 528.

13. Hatten, 11.

works and their relationship to his entire oeuvre. By comparing and contrasting Schumann's character sets *Kinderszenen,* op. 15 and *Album für die Jugend,* op. 68, I argue that placing the two pieces in different generic categories undermines the similarities in their expressive content.

Written during a time when the heavily praised idea of autonomous music resisted the finality of meaning offered by genre titles, I intend to show that Schumann's piano music traces the transformation of the role of genre in the first half of the nineteenth century. As the communicative expectations of genre were manipulated, and its rhetorical functions became more fully realized, Schumann's late music can be seen as exemplifying unique strategies for fulfilling expectations. I am not content with viewing this music as a decline in the composer's style. Rather, I find that his characteristic manner of embracing the legacy of his past while maintaining an experimental attitude toward the limitations of genre leads to the creation of imaginative, romantic works of art.

CHAPTER 2: ROBERT SCHUMANN'S MUSICAL INFLUENCES

Schumann's practice of documenting the events of his life in letters and journals provides insight into his attitude toward art, music, virtuosity, and education. From his early years in Heidelberg to his final days in Dresden, Schumann's life was shaped by passionate infatuations and devastating failures that resulted in extraordinarily fervent opinions about piano playing, pedagogy, virtuosity, children, literature, and his contemporaries. By immersing himself in musical life, Schumann maintained a cultural awareness that allows us to view his work, in part, as a reaction to the people and trends that affected him so profoundly. Most specifically, an examination of Schumann's musical history supplies the context from which his genre of antivirtuosity emerged.

Despite his passion for music, Schumann reluctantly took his mother's advice and accepted admission to law school in Heidelberg. While his mother thought that Robert had no future in music, his father supported him, even arranging potential piano lessons with Carl Maria von Weber. Schumann's compliance with his mother's wishes, however, merely served as a foil to respectfully resist her counsel, for he had no intention of becoming a lawyer.

As it turns out, Schumann's experiences at law school had a significant influence on his musical career, particularly through his introduction to Friedrich Wieck and his nine-year-old daughter, Clara, a touring piano prodigy. Schumann

claimed that he also spent a lot of time making music at his law-school teacher Thibaut's residence:

> Thibaut is a splendid, divine man, my most enjoyable hours are spent with him. When he has a Handel oratorio sung at his home (every Thursday more than seventy singers present) and accompanies enthusiastically on the pianoforte, two big tears roll down from the fine, large eyes beneath the beautiful silver-white hair, and then he comes to me so delighted and serene, and presses my hand and is silent from sheer emotion. I often don't know how a poor beggar like myself has the honor to be admitted to listen in such a holy house. You can have no idea of his wit, acuteness, feeling, pure artistic sense, amiability, powerful eloquence, and wide outlook.[14]

Recognizing that he appreciated Thibaut's musical resources more than his renowned expertise in jurisprudence, Schumann finally convinced his mother that law school was not the place for him:

> My whole life has been a twenty years' struggle between poetry and prose, or, if you like to call it so, Music and Law. There is just as high a standard to be reached in practical life as in art. . . . we both agreed on calling art an 'uncertain future and a doubtful way of earning one's bread.' . . . With patience and perseverance, and a good master, I should in six years be as good as any pianist, for pianoforte playing is mere mechanism and execution. Occasionally I have much imagination and possibly some creative power. . . . Now comes the question: 'To be, or not to be,' for you can only do one thing well in this life…If I am to go in for music, I must leave this at once and go to Leipzig, where Wieck, whom I could thoroughly trust, and who can tell me what I am worth, would then carry on my education. Afterwards I ought to go to Vienna for a year, and if possible study under Moscheles.[15]

---

[14]. Robert Schumann, *Jugendbriefe* (1885), 105, quoted in and trans. Alan Walker, *Robert Schumann: The Man and His Music* (London: Barrie & Jenkins, 1972), 6.

[15]. Schumann, *Jugendbriefe,* 116, quoted in Walker, 7–8. Walker claims that "Moscheles, in fact, was one of Robert's early models. In the summer of

While Schumann claimed that the struggle between poetry and prose had occupied his entire life, it was hearing Paganini's spellbinding virtuosity in Frankfurt on Easter Sunday, 1830 that ultimately brought him to the brink of decision. By September of the same year, Schumann left Heidelberg for Leipzig, where Wieck vowed to transform him into one of the greatest living pianists within three years. However, MacDonald argues that this proved to be a daunting task because "he was not a prodigy and was not involved in the business of music from his youth" like his immediate predecessors and contemporaries Beethoven, Johann Hummel, Frédéric Kalkbrenner, Carl Maria von Weber, Ignaz Moscheles, Henri Herz, Felix Mendelssohn, Fryderyk Chopin, Franz Liszt, Sigismond Thalberg, and Clara Wieck.[16]

Schumann's shortage of natural talent and inexperience in the music business proved to be insurmountable obstacles, both mentally and physically, on his path towards professional pianism. Whether Schumann lacked the patience to achieve his goal, or Wieck lacked the pedagogical ability to lead Schumann in the right direction, remains unknown. In order to make Schumann into a virtuoso pianist, Wieck constructed a rigorous curriculum for Schumann, which included living with the Wieck family. Wieck rarely demonstrated his ideas

---

1819 the boy had accompanied his father to Carlsbad where he had attended a recital given by the great virtuoso. The memory of that dazzling occasion never faded."

[16]. Claudia MacDonald, "Schumann's Piano Practice: Technical Mastery and Artistic Ideal," *The Journal of Musicology* 19 (Fall 2002): 528.

to Schumann, aside from carefully accompanying him. Rather, he observed his student, analyzing and correcting every move. Regardless of the reason for Schumann's failure, matters were only made worse by the young Clara Wieck, who played with ease even those passages that presented much difficulty for Schumann. Eventually, he experienced a hand injury and lost all hope of realizing his dream. In response to his failure, Schumann composed his very demanding *Paganini Studies,* op. 3.

Despite Schumann's disappointing stint as a pianist, Wieck had a monumental impact on Schumann the pedagogue. According to Deahl, Wieck's Enlightenement-infused teaching method included an emphasis on individuality and exploration, the postponement of reading music, motivation by breaking up large projects into child-size tasks to be mastered, and "awakening interest through self-discovery wherever possible." Drawing on philosophies posited by Johann Hebart, Wieck adopted a four-step teaching process including "*Klarheit* (breaking the objects into its smallest teachable elements), *Umgang* (relating those objects to each other), *System* (arranging the facts into a unity), and *Methode* (testing the student for application of knowledge)." His teachings emphasized a bel canto tone, the avoidance of empty virtuosity, a devotion to artistry, "cultivation of technique without souring the child's feeling for the piano

through strenuous senseless, mechanical practicing," and "the most sensitive listening, the finest taste, and a profound sensibility."[17]

Familiar with the rigorous practice of scales, trills, double-notes, broken scales, fast repeated chords, large skips, and weak finger exercises promoted by Muzio Clementi, Johann Hummel, Carl Czerny, and Charles-Louis Hanon, Wieck warned against exercises that did not engage the mind. Many an amateur pianist, especially young women, spent hours a day on finger exercises. Though Wieck advocated fifteen minutes of daily scale practice, his approach emphasized the production of a beautiful tone.

Wieck's admonishment of empty virtuosity is often echoed in Schumann's writing. Both men disparaged the decaying condition of the public's likes and dislikes, the commercialism of Parisian piano music (including the partnerships between virtuosos and publishers, piano builders, and inventors of finger aids), and the dreadful quality of amateur piano music. The following passage from Wieck's book *Piano and Song (Didactic and Polemical): The Collected Writings of Clara Schumann's Father and Only Teacher* reveals the author's attitude towards amateur pianists, education, practice techniques, and women musicians:

> SECRETS: A Paper on the Study of the Piano Presented to a
> Circle of Piano Playing Ladies
> Ladies!

[17]. Lora Deahl, "Robert Schumann's *Album for the Young* and the Coming of Age of Nineteenth-Century Piano Pedagogy," *College Music Symposium* 41 (2001): 28.

Your lady friends, too, will be welcome, but only those sincerely interested in noble, if also innocent, music making, even without virtuosity.
You may rest assured that I shall be discussing always and only such subjects as are not even mentioned in the fattest volumes of studies and exercises.
Our education is so thorough, extending to every branch of learning. Thus it is, too, that spiritual, intellectual musical cultivation, nourished by years of exposure to good music and, occasionally, to virtuoso accomplishments, together with the capacity for self-criticism deriving from such exposure, is out of all proportion to what has been attained in purely technical and mechanical matters essential to the correct and pleasurable presentation of a piece of music.
Why, then, as a rule, is technical proficiency inadequate?
Because we begin too late. To achieve the progress in dexterity and flexibility of fingers and wrist that a child of six or seven, with a skillful teacher, can attain in four lessons, children of ten to fourteen will require fifteen to twenty, and often many more, depending upon the structure of the hands, and so on.
When [my daughters] have learned to play, and particularly without too great exertion, partly at sight, light and graceful parlor pieces, and even the easier pieces by Beethoven, Mendelssohn, Chopin, Hummel, Moscheles and others, or fully master more difficult pieces, and be aware of what they are doing musically—oh, yes! Then they play a lot, gladly, and with enthusiasm!
Now don’t be angry with me, ladies, if I tell you that you don’t make the most of minutes. (Use even spare 10 minutes slots.)
Still another secret: One should practice often, mostly slowly, and without pedal, not only etudes, larger or smaller, but even pieces. That’s the way to sound playing, which is the basis of beautiful playing.
Much exercise in every kind of weather makes for strong, durable fingers, not the musty air in a room, which makes for sickly, nervous, tense and falliable playing.
Strenuous and arduous female chores, and drawing and painting, are incompatible with serious, practical piano playing, if only because they take up a lot of time and also rob the fingers of essential suppleness and dexterity.
Ladies, don’t be shocked if—granting a few exceptions—I warn you against so-called classical, substantial music, especially Beethoven, if you are looking primarily or exclusively for assurance, lightness, dexterity, flexibility, a graceful manner of playing and a

> delicate touch. That should be played only when these admirable attributes have already been acquired, at least to a certain degree, through strictly pianistic studies and pieces.
> One more secret of virtuosity, and an important one, particularly for those of us who have not been well taught at an early age! We must seek to use our fingers in many ways and at every suitable opportunity, especially letting them fall absolutely loosely upon hard objects, so that the hand lies outstretched upon something solid.[18]

Piano and Song offers a great deal of insight into Wieck's pedagogical beliefs. Wieck's strength as a teacher rested on his ability to connect pianist with instrument. He taught musicality, not pedantic rules, and always focused on a sensitive touch, contrary to the age of the virtuoso in which he lived. He only taught a small number of hand-picked students, demanded thorough preparation from both the student and himself, and never lost sight of the ideal singing tone.

Despite Wieck's sound teaching philosophy, Schumann's progress as a pianist may have been hindered by his teacher's unapproachable personality. Wieck's argumentative nature often escalated into violent mood swings. He had especially strong convictions about piano playing and simply did not accept theories that did not match his own. His dogmatic temperament may have stemmed from his own difficulty in school and his financial troubles earlier in life, both of which affected his relationship with Schumann as a student, and later as his son-in-law.

---

[18]. Friedrich Wieck, *Piano and Song (Didactic and Polemical): The Collected Writings of Clara Schumann's Father and Only Teacher,* trans. Henry Pleasants (New York: Pendragon Press, 1988), 33–42.

In 1822, Wieck's first wife Marianne left him with five children to raise. This time period exemplifies Wieck's dogmatic character and exceptional pedagogical technique. He taught Clara discipline, thrift, and obedience. As an exceptional pianist, she quickly brought fame and money to the Wieck name. Her father protected her from exploitation and the sometimes rude and unruly crowds.

The title *Piano and Song (Didactic and Polemical): The Collected Writings of Clara Schumann's Father and Only Teacher* exposes Wieck's protective and possessive nature towards Clara, his special creation, and depicts his inclination towards public recognition as a teacher and his ambitious self-acknowledgement. As Schumann began to show romantic interest in the young Clara, Wieck became increasingly abusive towards the pair: Schumann could no longer enter the Wieck household and Clara lived under strict supervision. When they decided to marry without Wieck's consent, his pride suffered both personally and professionally as she changed her name from Wieck to Schumann. Schumann took Wieck's abuse quite personally, though the latter probably would have reacted similarly to any suitor who threatened his special relationship with young Clara.

During the early years of their marriage, Schumann's reputation as a composer swelled and he eventually presented Wieck with grandchildren, prompting a reconciliation in 1843. Meanwhile, tension grew between Clara and Robert, not only as a result of domestic routine, but also with respect to artistic

disagreements. Clara's piano playing suffered the most; however, she was still generally better known in the music business than her husband.

While Wieck played a major role in the establishment of Schumann's pedagogical standards, literary figures—both classical and contemporary—shaped his artistic and poetic ideals. Even as a teenager, Schumann showed admiration for literature, as evinced by his participation in a German Literary Society at school. Throughout his life he adored the work of great poets and novelists like Homer, Cicero, Horace, Sophocles, Friedrich Schiller, Johann Goethe, Heinrich Heine, and, most notably, Jean Paul Richter.

Schumann's admiration with Jean Paul developed into infatuation during the early 1830s and the novelist's "Walt" and "Vult" likely served as models for the composer's own "Eusebius" and "Florestan." The conflict between the wistful, elegiac Eusebius and the unpredictable, impulsive Florestan directly parallels the competition between the romanticism of Walt and the cynicism of Vult in Jean Paul's novel *Die Flegeljahre.* While the concept of split personality provides subject matter for *Die Flegeljahre* and figures in much of Schumann's critical and autobiographical writings, Jean Paul and his contemporaries' narrative techniques, or poetics, invaded Schumann's musical style most conspicuously. Schumann used literary strategies like interruption, embedding, digression, and functional reinterpretation in his music.

Perhaps the most celebrated narrative strategy investigated in recent Schumann scholarship is the embedding of Beethoven's "Im Legendenton" in the

Piano Fantasy, op. 17. Much debate surrounds the significance of the allusion; however, it illustrates the importance of interruption as a hallmark of Schumann's narrative style more than does the function of the event itself. Regardless of its location or status, the disruptive nature of "Im Legendenton" forces listeners to question the form and genre of the piece.

Unlike the ambiguous nature of the intrusion of "Im Legendenton" in the Piano Fantasy, Newcomb very specifically identifies the narrative technique employed in *Carnaval* as "*Witz*—the faculty by which subtle underlying connections are discovered (or revealed) in a surface of apparent incoherence and extreme discontinuity." Schumann composed large pieces out of smaller units of contrasting character that often could not stand alone without sounding like fragments. In *Carnaval,* Schumann evoked a large-scale narrative from the unfolding of ostensibly incongruent small units, which he cleverly interconnected by means of "subliminal pitch connections, the musical equivalent of *Witz."*[19] Through these pitches, Schumann united the various sections of the piece despite their differences in melody, rhythm, contour, character, tempo, texture, gesture, and so on.

Although the preceding example suggests that Schumann chose a single strategy and used it as the framework for each particular piece, in reality his handling of narrative devices is rather complex. For instance, Newcomb identifies

[19]. Anthony Newcomb, "Schumann and Late Eighteenth-Century Narrative Techniques," *19th-Century Music* 11/2 (1987): 169.

Witz as the clever apparatus that unifies the seemingly incongruent chapters in *Carnaval,* yet Schumann also employs another technique in the piece—self-reflexivity—often used by Jean Paul, blatantly reintroducing the *Papillons* figure as the basis for the ninth movement.

The exploitation of literary techniques such as *Witz* and *Humor,* as well as other devices of the early romantic novel (juxtaposition of opposites, incompleteness, digression, etc.) made Schumann's early music somewhat inaccessible. Pieces like *Kreisleriana* were too esoteric for the aesthetic of the public concert hall and too difficult for the typical bourgeoisie parlor pianist. Schumann's narrative style represented a break from the formal expectations of typical piano sonatas and emphasized the temporal aspect of musical plots. Like a character in a novel, a theme in Schumann's music evolved and the musical narrative relied on this evolution for its meaning.

While Schumann's early compositional experiments were modeled on the literary work of Jean Paul, his methods quickly became old-fashioned. According to Newcomb, in Schumann's later music, the extreme musical and emotional discontinuities cease to exist, while his journalism and personal writing from that time period lacks the rapturous allusions to Jean Paul's novels found in his earlier prose. Additionally, he argues that as the concept of *Hausmusik* began to take shape in the 1840s, the existence of early romantic ideas like Jean Paul's in music came to be seen "not as the preservation of a precious poetic ideal, but as a flight inward, a turning away from life, from society and the people, from the

demands of a new day."[20] Consequently, Schumann focused on more customary genres after 1840, but his narrative habits permeated even his efforts in more traditional formal genres.

Although Schumann seems to have thrived on the antiquated work of his literary heroes, much of his musical inspiration came from his peers. Even during his early days of law school, Schumann made acquaintances in the music world such as Ferdinand Ries, Beethoven's former pupil—whom he met through novelist Willibald Alexis—and Adolf Bargiel, who became a piano professor in Berlin. Schumann's residency in Leipzig afforded him many musical resources and traditions. In fact, Alan Walker claims that "Leipzig, where the Schumanns first settled, was fast becoming one of the important musical centers of Germany."[21] In addition to a quickly growing population of forty thousand whose livelihood depended on light industry, Leipzig was also the home of the publishing house of Breitkopf and Härtel. The hundred-year-old manuscripts of Bach that were kept in the St. Thomas Church prompted a "Bach revival" that brought fame to the city and initiated some of the most magnificent concerts at the Gewandhaus. During the four years Robert and Clara spent in Leipzig, they witnessed the formation of the Conservatory of Music, which attracted some of the most famous musicians from around the world.

---

[20]. Anthony Newcomb, "Schumann and the Marketplace: From Butterflies to *Hausmusik*," in *Nineteenth-century Piano Music*, ed. R. Larry Todd, (New York: Schirmer, 1990), 271–2.

[21]. Walker, 21.

Leipzig's musical milieu revolved around Felix Mendelssohn, the talented conductor of the Gewandhaus orchestra. Schumann admired Mendelssohn for his enthusiastic performances of Classical masterpieces, and considered his compositions of the highest quality. The two composers worked together with Moscheles, Ferdinand David, and Moritz Hauptmann at Mendelssohn's creation: the Leipzig Conservatory. Under Mendelssohn's guidance, Leipzig became a major European musical center.

Although Schumann greatly admired and ardently supported Mendelssohn, the latter had an aversion to journalists and dilettantes, which made Schumann, the famous critic yet unknown composer, his predestined bête-noire. The young composer's lack of technique as a conductor inclined Mendelssohn to choose Ferdinand Hiller over Schumann as his successor at the Gewandhaus.

Also residing in Leipzig was Sterndale Bennett, the young English musician, whose music Schumann praised, but Clara's dislike for him prevented him from entering Schumann's close circle of friends. Niels Gade, on the other hand, who settled in Leipzig as the deputy conductor of the Gewandhaus orchestra, had a great impact on Schumann. Schumann based his "Northern Song" from the *Album für die Jugend* on the letters G–A–D–E as a tribute to the well-know Dane.

While Schumann's affiliation with Leipzig provided many opportunities for the composer, it was precisely this affiliation that alienated him from Franz Liszt.

Schumann was initially smitten with Liszt, even dedicating his piano Fantasie, op. 17 to the virtuoso pianist; however, Liszt's flamboyance eventually turned Schumann away. In the meantime, Schumann had developed an aversion to flashy virtuosos in general. Furthermore, Liszt had a strong distaste for Leipzig musicians, regarding them as amateur academics, and fueled a Leipzig/Weimar controversy for nearly a decade.

After the disappointment of losing the assistant conductorship of the Gewandhaus to Gade and the illness that forced him to resign from the Conservatory, Schumann withdrew from Leipzig's active culture—including the *Neue Zeitschrift*—and resettled in Dresden; however, the move turned out to be another letdown. The oppressive reign of King Friedrich Augustus II governed artistic enterprise, thereby inhibiting creativity. Artists, writers, and musicians in Dresden were mostly on the King's payroll, and the events that showcased their work were stifling. Walker claims that the "liberal outlook [of artists] stood in bizarre contrast to one of the most reactionary monarchs in Europe."[22] Though Schumann did not deal directly with the Court, soon became frustrated with this restrictive environment.

The most famous musician in Dresden at that time was the conductor of the Royal Opera, Richard Wagner. Wagner's penchant for verbosity and Schumann's habit of conversational silence, in addition to their criticism of each other's conducting style, kept the two men from ever establishing a harmonious

[22].Walker, 26–27.

relationship. Two of the greatest musicians of the time never took advantage of their geographical proximity.

Schumann did establish a good professional relationship with one Dresden musicians, namely Ferdinand Hiller, who had also moved from Leipzig a few years before the Schumanns. Hiller conducted the Dresden *Liedertafel*, a male chorus, and soon he and Schumann combined forces and planned to organize a series of subscription concerts, like they had seen at the Gewandhaus. The task was difficult because the Royal Orchestra was hesitant to join for fear of discouraging audiences from attending the traditional pension-fund concerts. Additionally, Clara, a featured artist for the opening night, became ill and her father quickly had to find a replacement. Despite these setbacks, Schumann and Hiller put on their first concert, and Clara's replacement, a teenaged Joachim, dazzled the audience with a brilliant performance of Mendelssohn's Violin Concerto.

Attempting to revive their musical spirits, Robert and Clara embarked upon a tour in Vienna, a decision that they were soon to regret. The audiences of Vienna did not have much interest in the Schumanns and they received little applause and even less money. On the final night of their tour, Jenny Lind, the famous "Swedish Nightingale," offered to perform with the Schumanns and the concert sold out, helping them to recover their tour costs. Having now faced disillusionment in Leipzig, Dresden, and Vienna, Schumann's morale needed a

refreshing, positive musical experience. They found just that in Robert's native town of Zwickau, who prepared a festival in his honor.

Back in Dresden, Schumann was offered the directorship of the *Liedertafel* upon Hiller's transfer to Düsseldorf. Schumann enjoyed having a regular opportunity for music-making and filled programs with the works of Bach, Handel, Palestrina, Mendelssohn, Hiller, and Schumann himself, among others. Almost two years later, Hiller had again decided to uproot, now for Cologne, and offered Schumann his old post a second time, and Schumann accepted. Leading the excellent group of one hundred and twenty amateur singers at Düsseldorf turned out to be a catastrophe. Schumann had terrible baton skill and lacked the personality and rehearsal technique of a good conductor. The ensemble eventually fired the disenchanted Schumann.

At the height of Schumann's Düsseldorf frustrations, Joseph Joachim facilitated his momentous introduction to Johannes to Brahms. Schumann immediately recognized Brahms's talents and had the young disciple stay with them for a while. Schumann connected Brahms with Breitkopf and Härtel and labeled him a genius in his famous article "New Paths," published in the *Neue Zeitschrift für Musik,* his first contribution in nearly a decade.

Upon his arrival, Brahms found Schumann afflicted by a speech disorder resulting from a recent paralytic stroke. Poor health, now believed to be syphilis, plagued Schumann throughout his adult life. The disease caused physical breakdowns when he lived in Leipzig, drove him insane, prompted him to attempt

suicide, and eventually killed him. Schumann's early mental illness was likely hereditary, as both his sister and his father took their own lives within several weeks of one another, and Schumann never lost his immense fear of death and funerals.

Schumann's persistent health problems certainly affected his composing. Some scholars assert that Dresden marked a turning point and Schumann's illness resulted in a "creative decline" in which his music no longer contained the extremely expressive climaxes found in his earlier work; however, the pieces Schumann wrote while he was in Dresden challenge this argument. Such pieces include the Piano Concerto in A minor, Symphony No. 2 in C major, his opera *Genoveva,* the incidental music to *Manfred*, the Concertstück for four horns and orchestra, the Introduction and Allegro Appassionato for piano and orchestra, among others. While the Dresden years clearly mark a stylistic change, it should not be equated to a "creative decline." Walker agrees: "It would be unreasonable to expect a composer of Schumann's stature to go on repeating himself." [23]

As Schumann's health continued to deteriorate, Clara bore him a total of eight children. Consequently, Clara had to temporarily abandon her piano playing, though Robert convinced her that they were lucky to have so many children. The arrival of Schumann's own offspring, combined with his innate affinity for children, almost certainly prompted him to begin writing music for or about this young demographic. According to Douglas Townsend, Schumann's

[23]. Walker, 29–30.

fondness for children extended back at least to his Leipzig days: “Of all the composers, married or unmarried, who enjoyed children and enjoyed writing for them, none seems to have had a greater affinity than Robert Schumann.”[24] While Schumann studied in residence at the home of Friedrich Wieck, his teacher’s children, Alwin, Gustav, and Clara, absolutely adored “Mr. Schumann.” He had a knack for telling child-appropriate stories, riddles, and jokes that kept the three amused for hours. He helped the children come up with their own riddles, taught them magic tricks, and facilitated engaging games of mimicry. Later in their life, after his marriage to Clara, Robert kept a journal of memories for their own children, in which he described them as they grew into adults.

By examining his memoirs, several trends that undoubtedly inspired much of Schumann’s late work are revealed. First of all, his youthful struggle between poetry and prose is echoed in his fascination with Jean Paul, which he chose to suppress after recognizing the financial benefits of composing *Hausmusik* instead of the more esoteric music he wrote earlier in his career. Similarly, his introduction to Clara Wieck, followed closely by his encounter with Paganini, shaped his view of virtuosos early in his life. His acknowledgment of two degrees of virtuosity (insipid and artistic) shows his open-mindedness and allows him to unreservedly explore the artistic side in his etudes and character sets.

[24]. Douglas Townsend, Liner Notes from *Robert Schumann: Complete Works for Piano*, Jörg Demus, Musical Heritage Society, OR 400–402, LP.

A third trend is one of disappointment, beginning with his failure to become a professional pianist, then the Gewandhaus conductorship, and his unsatisfactory experiences in Dresden, Vienna, and Düsseldorf. By studying his critical writings in the following chapter, we find that Schumann's frustrations with himself are often expressed through hostility toward his fellow musicians. Finally, Schumann's life was filled with children, from Clara at the age of nine, to the eight children they had together. In each instance, children provided moments of solace amidst the upsetting events in his life. In his late years, it comes as no shock that Schumann chose to write music for the people that brought him the most happiness.

CHAPTER 3: SCHUMANN'S CRITICAL WRITINGS

The *Neue Zeitschrift für Musik* served two purposes for Schumann. Firstly, it was the product of his desire to raise the level of music criticism in his country. He put forth much effort in assuring that the journal was wide-ranging and that the writing style was of the highest caliber. Secondly, it represented Schumann's grassroots campaign against the commercialism of insipid virtuosity. Investigation of the motivations behind and consequences of his criticism provides an understanding of the corruption against which Schumann was reacting and the reasons behind such reactions.

Lacking the talent and focused discipline to become a famous virtuoso pianist and seldom rewarded with popularity as a composer in the early 1830s, Schumann resolved to express himself to the musical world at large through his critical writings. Finding the low standard of musical criticism disappointing, he and his colleagues envisioned a new journal that would not only express their romantic beliefs but also raise the level of criticism in their country, combating the trite commercialization of music designed for bourgeoisie entertainment. With these goals in mind, Schumann began his career as a journalist and the *Neue Zeitschrift für Musik* was born.

Though musicians today only study a small percentage of the music produced in Europe in the early nineteenth century, Schumann wrote about a very broad range of musical topics and a wide array of composers, from little-

known authors of small-scale pieces to prominent figures like Beethoven, Liszt, Mendelssohn, and Meyerbeer. Schumann's interest in such a wide variety of pieces gives his criticism unparalleled depth and reveals details about the dominant trends of his time.

Deviating from the mild and accepting style of music criticism typical in his day, Schumann adopted the expertise he recognized in literary criticism and enhanced it with his penchant for idealistic drollery and extensive knowledge of European history. Schumann critiqued legions of piano works, often reviewing several pieces of the same genre in a single article, highlighting the finest. Nevertheless, surprisingly little has been written about Schumann's criticism, which consisted of more than eight hundred reviews.

Schumann's treatment of the term "romantic" (a term that his critical adversaries used to describe him) exemplifies his confrontational style:

> Where are they and who are they? Perhaps Mendelssohn, Chopin, Bennett, Hiller, Henselt, Taubert? What have the old gentlemen to say against these? Are Vanhal, Pleyel, Herz, or Hunten of more value? But if those and no others are meant, people should speak more plainly about it. And if some people twaddle about the 'torment and martyrdom of this epoch of transition,' there are grateful and far-sighted ones enough, who entertain different opinions. A stop ought to be put, however, to this mixing up of everything together, and of throwing suspicion on the endeavors of every young composer, merely because there are weak and objectionable points in the German-French school, as in Berlioz, Liszt, etc. And if you are not satisfied, old gentlemen, why not give us works yourselves, - works. works. not only words?[25]

[25]. Robert Schumann, *Music and Musicians,* trans. Fanny Raymond Ritter (London: W. Reeves, 1880), 57.

Schumann did not actually recognize a Classic period in music, therefore his conception of romantic is not as an opposition to classicism; rather, it represents defiance against rigidity, especially that of the Baroque period. For Schumann, romantic music exemplified the original, unique, and poetic, full of rich harmonies, rhythmic independence, and the use of the newly modified piano; however, tradition played a large role in the conception of musical romanticism. Only when innovation enhanced tradition could true progress ensue.

Schumann used the term romantic to describe the most influential artistic development of his lifetime. Though he used the term cautiously, his writing portrays the ideals of what modern-day musicologists would label the quintessential romantic. His writing style often reveals his creative ideals and the romantic concerns of literature, metaphysics, and philosophy. Additionally, propaganda and support for the progressive romantics abound in his reviews.

Schumann's prominence in the world of music journalism, however, did not come without resistance. Older, more conservative journals published volumes of negative criticism about Schumann and his contemporaries, exemplified by the following passage written by Ludwig Rellstab, about J. C. Kessler:

> We have often lamented that the young composers of recent times have no composition teachers, not to mention teachers of thoroughbass; without guidance or study, wild and heedless, they just compose. We considered this an unhealthy situation. But now things are quite different. Now, not only do they fail to learn what is good—they even have systematic instruction in what is bad; they

> make a study of perversity. Obviously, for this young talent Chopin's most recent compositions have served as a model, as a bad example. . . . Sad to say, we are witnessing the formation of a whole school for error, which we could detect first in Chopin, then in Schumann and others, and now in this young composer.[26]

Schumann appreciated their differences of opinion and respected Rellstab's candor: "'We genuinely regret the retirement of [Rellstab]; he was often stubborn, but he was honest and honorable'."[27]

The *Neue Zeitschrift* often served as a response to the noncommittal style of contemporary music criticism, specifically the *Allgemeine musikalische Zeitung* and its editor G.W. Fink. When the *Neue Zeitschrift* first began, music-publishing houses disbursed the majority of music journals. Thus, advertising lists of their new releases occupied a substantial amount of space in their journals and promotion of hot new items unjustly became the goal of the critical reviews. Eventually, the *Allgemeine musikalische Zeitung* gave up its promotional crowd-pleasing style in favor of a new argumentative tone directed towards Schumann and the *Neue Zeitschrift.*

While both journals spouted hostility towards one another, the *Allgemeine musikalische Zeitung* eventually seemed to exist simply for this purpose. Fink's unwillingness to review any of Schumann's works hindered the composer's ability

---

[26]. Rellstab, Ludwig, *Iris im Gebiete der Tonkunst* V (1834), 91, quoted in and trans. Leon B. Plantinga, "Schumann's View of Romantic," *The Musical Quarterly* 75/4 (1991): 176.

[27]. Schumann, *Neue Zeitschrift für Musik* 16 (1842): 8, quoted in and trans. Leon B. Plantinga, *Schumann as Critic* (New Haven: Yale University Press, 1967), 28.

to widely disseminate his newest pieces. The continuous battle between the two journals consumed Fink, imbuing his journal with a very hateful tone. On the other hand, the effort to oppose Fink and his colleagues constantly reminded the *Neue Zeitschrift* writers of their true mission—to combat the corrupt methods and tendencies epitomized in the *Allgemeine musikalische Zeitung.*

As Paganini dazzled audiences with his magnificent combination of musicality and technical prowess, piano virtuosi of varying distinctions began cropping up across the continent, eventually clustering in Paris. In contrast to Paganini, who represented a meritorious form of artistry, Schumann thought that pianists like Herz and Czerny displayed “insipid virtuosity,” lacking the inherent musicality that gave Paganini his supremacy. Schumann admonished many virtuosi, including Frédéric Kalkbrenner, Franz Hünten, Johann Pixis, Ferdinand Hiller, Theodor Dohler, and Alexander Dreischock. On the other hand, he praised Sigismond Thalberg and Franz Liszt for their Paganini-esque artistic virtuosity.

The alluring showmanship of the virtuosi attracted the recently dominant and well-to-do middle class, who had an affinity for theatrical productions like opera. They became the primary audience for piano virtuosi and generously distributed some of their wealth to their favorites. The virtuoso pianists delighted in the marketability that surrounded them and played music that suited their beneficiaries’ taste: variations and fantasias based on melodies from the Grand Opera. In this context, virtuosity became something of a genre of its own,

embracing a certain venue, audience, and repertoire, and raking in more money than most other musical endeavors of its time.

Music publishers also found a lucrative business in the abundance of music written by the Parisian virtuosi and their imitators. Leon Plantinga claims that "the categories of piano pieces in the [publishers'] lists follow a highly regular pattern: variations, fantasias, and rondos on operatic tunes, and etudes in a similar style—often simplified versions of what the virtuosi played in concerts—predominate overwhelmingly."[28] While young pianists sometimes dabbled in this repertoire, it was primarily written for the quickly expanding population of musical amateurs in the home. This style of music was supremely brilliant, yet the difficulty level was quite low; however, if brilliance came at the expense of artistic worth, then it held no value at all for Schumann. However, virtuosity as a genre posed a mightier foe than the occasional trivial piece.

Schumann used the *Neue Zeitschrift,* embedding it with a unique dissenting tone, to combat the effects of the piano virtuosi and the second-rate arrangements that saturated the market—the epitome of musical corruption. Consequently, the *Neue Zeitschrift* became a means for Schumann and his associates to expose the sources of musical degradation in Germany. For Schumann, the *Neue Zeitschrift* represented a common fellowship of true artists. The writers for the journal considered themselves part of this group, though they felt that they did not receive the recognition they deserved. While other journals

[28]. Plantinga, *Schumann as Critic,* 21.

commonly lauded Herz, Thalberg, Bernhard Klein, Meyerbeer, and Auber, the *Neue Zeitschrift* admired the work of Schubert, Chopin, Berlioz, Heller, and Brahms.

As owner, manager, editor, and a contributor to the *Neue Zeitschrift,* Schumann endeavored somehow to unify the collection of articles he published, often defending his opinions from a plural first-person perspective. He solicited critics with similar attitudes to his own, showing preference to practicing composers—especially little-known composers—over recognized critics. Other than Schumann, Stephen Heller, and Hector Berlioz, well-known composers did not contribute regularly to the *Neue Zeitschrift.* Some of Schumann's directives included practical matters, such as conserving space, yet he mostly encouraged writers to conform to the spirit of the journal, sometimes even refusing to print pieces regardless of their author's critical status. He continuously edited and revised articles and would inform readers of his objection to those details with which he disagreed.

As the editor of the *Neue Zeitschrift,* Schumann had control over all aspects of the journal. In addition to carefully proofreading all articles, he spent a good deal of time arranging the layout of each issue. Schumann preferred to break up longer articles over several issues, interspersing them with short articles by many different authors. He also liberally exercised his veto power concerning the choice of music for review. Many editors blindly accepted the works publishers sent to them, but Schumann sought out works to critique and

chose wisely among the pieces at his disposal. Schumann's near total control of the *Neue Zeitschrift* resulted in a remarkably fascinating and coherent commentary.

As both a strong writer and composer, Schumann found a place to fuse his talents in the *Neue Zeitschrift.* Early in his career, Schumann often adopted Jean Paul's lavish writing style. He could, however, drop the extravagance on command. Later in his life, he internalized his admiration for the novelist, as his journalism showed less direct influence by him over time.

Schumann's first critical efforts take a very novelistic tone, including characters, plots, and dialogue. He even planned to expand his earliest *Davidsbündler* articles into a novel. His literary style, in moderation, perfectly suited the task of writing music reviews for the journal.

The following remkark by Eusebius illustrates Schumann's literary style: "'It is an act of intolerance that many of the younger spirits are ungrateful, forgetting that they are building a superstructure upon a foundation they have not laid. Every younger generation has committed this act of intolerance, and every future one will too'." Florestan replies:

> Who could deny that most of these etudes show an exemplary plan and execution, that each has a distinctive, pure character, and that they were produced with that masterly ease which results from years of application? But that which is necessary to enchant the youth and to make him forget all the difficulties of the work because of its beauties is utterly lacking—imaginative originality . . . I speak of fantasy, the prophetess with covered eyes from whom nothing is

> hidden, and who in her errors is often most charming of all. But what do you say to this, master?[29]

In addition to Jean Paul, E.T.A. Hoffmann and Wilhelm Wackenroder also directly influence Schumann's early, untamed style of writing. Furthermore, Christian Schubart and Johann Herder, eighteenth-century *Sturm und Drang* authors, provided models for incorporating poetics and improvisation in music and writing. Schumann often wrote verbose articles about musical culture and reviews of specific pieces with musical examples, both in a narrative style. Modern-day critics have not adopted Schumann's fanciful prose, and even some of his contemporaries found his writing style strange. Schumann's imaginary character colored his reviews and displayed his love for word play and narrative techniques.

Literature was quite fashionable in Germany in the 1830s; thus, Schumann's discursive style reveals not a detachment from society but a creative and engaged way of expressing his views. Like Hoffmann before him, Schumann employed imagery and rhetoric as a means of using one art form to expound upon another. Schumann defends his strategy:

> The editors of this paper have been reproached for emphasizing and extending the poetic side of music at the expense of its scientific side. They have been called young fantasts who have not always been informed that basically not much is known about Ethiopian and other such music, etc. This accusation contains exactly that element by means of which we would hope to distinguish our paper from others. We do not wish to pursue the

[29]. Schumann, *Neue Zeitschrift für Musik,* (1834), 73-75, quoted in Plantinga, *Schumann as Critic,* 65–6.

> question of to what degree the cause of art is advanced faster by one manner or the other. We certainly confess, however, that we hold as the highest kind of criticism that which itself leaves an impression similar to the one created by the subject that stimulated it. In this sense, Jean Paul could possibly contribute more to the understanding of a Beethoven symphony or fantasia through a poetic counterpart (even without talking about the symphony or fantasia alone) than a dozen critics who lean their ladders against the colossus to take his exact measurements.[30]

Plantinga claims that "the style of Hoffmann's reviews and Schumann's early criticism is a natural concomitant of the changing standards for music in the romantic milieu of which both men were so much a part."[31] By focusing on subjective, "poetic" elements, Schumann breaks away from conventional music journalism. The language of traditional criticism lacks the vocabulary to describe the emotional elements of music so cherished by romantic critics. In attempt to explain the inexpressible aspects of music, Schumann helped create a truly romantic, poetic style of criticism, which fit with his conviction that literature and music were intrinsically related.

Schumann's brand of journalism represents creative criticism, drawing on the notion that only poetry can adequately criticize poetry. As a critic, Schumann treated his position as one that involved interpretation, leadership, narration, acknowledgment, judgment, skepticism, and debate. He seemed always to keep in mind that criticism must not merely reproduce the original idea.

---

[30]. Schumann, *Neue Zeitschrift für Musik* (1835), 42, quoted in Plantinga, *Schumann as Critic,* 72.

[31]. Plantinga, *Schumann as Critic,* 72–3.

Schumann succeeded in appropriately accounting for the poetic and the technical aspects of a work. Even those pieces that Schumann labels as blatantly "unpoetic" receive ample objective analysis. Articles by Schumann tend to touch on multiple elements in a variety of ways. For example, he may use a poem as a guide to a symphony followed by a meticulously detailed analysis including diagrams and examples. Generally speaking, Schumann used technical language to describe particular aspects of the music, while reserving his poetic commentary for historical information on the composer and the piece. Only the music that he considered poetic received poetic criticism. Perhaps in response to negative reception of his critiques, Schumann wrote consistently in a more technical language and the novelistic style after 1836, and the *Davidsbündler* names all but disappeared.

By the late 1830s, Schumann found that his journalistic efforts detracted from his composing, and by 1840 he shifted most of his energy toward making music. In the meantime, most of the flashy virtuosi went out of fashion, many of the "romantics" achieved due appreciation, Fink was replaced at the *Allgemeine musikalische Zeitung,* and Rellstab retired. With his resignation as editor of the *Neue Zeitschrift* in 1844, Schumann marked the end of a critical generation.

CHAPTER 4: THE GENRE OF THE CHARACTER SET

Kinderszenen represents an early product of Schumann's interest in music for children. Consisting of thirteen individually titled pieces, *Kinderszenen* exemplifies Schumann's mastery of creating colorfully complex textures out of basic melodic ideas, akin to the simplicity of expression and refinement of texture found in Mozart, veiled by the self-consciousness of *Biedermeier* sensibility. Like the *Papillons, Davidsbundlertänze,* and *Carnaval* before it, *Kinderszenen* falls under the generic category of the character set, the genre in which Schumann best expresses his poetic and artistic ideas. Each of the character sets symbolizes a link in the chain of Schumann's confrontation with the genre crisis.

By the time he wrote *Kinderszenen,* Schumann had established a compositional style characterized by simple melodies, extraordinary modulations, multi-layered textures, distinctive gestures, experimental rhythmic patterns, swift changes of mood, and the demand for excellent proficiency at the keyboard. While it incorporated most of Schumann's distinguishing features, *Kinderszenen* did not necessitate the skill of a virtuoso. On the contrary, an average pianist could perform the piece with relatively little difficulty, prompting Newcomb's claim that "*Kinderszenen* (op. 15), may be something of a serendipitous accident."[32]

[32]. Anthony Newcomb, "Schumann and the Market-Place" From Butterflies to *Hausmusik*," in *Nineteenth-century Piano Music*, ed. R. Larry Todd, (New York: Schirmer, 1990), 278.

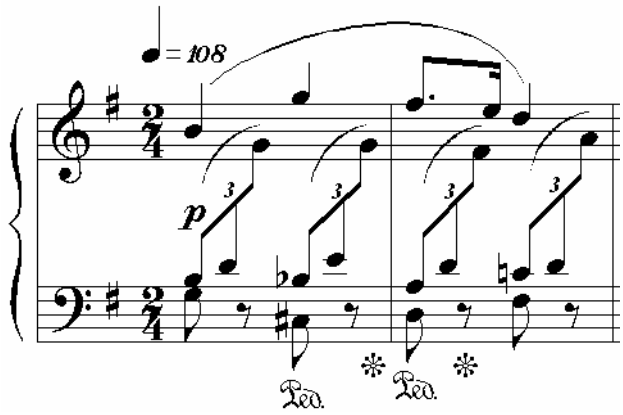
Schumann did not write *Kinderszenen* for child performers. Instead, it is designed to be played by advanced amateur or professional pianists. The word *Kinder* in the title suggests an allusion to childhood, music *about* children rather than music *for* children. While *Kinderszenen's* connection to Schumann's music written for children may seem superficial, there are underlying similarities in character and effect that validate the association. *Kinderszenen* and the music for children constitute a repertoire that represents a direct opposition to the genre of virtuosity. As will become evident in the current chapter, *Kinderszenen's* abundance of equivocal gestures make the piece much more difficult to play than it sounds. The raw originality and lack of pretension stands in contrast to the arrangements and flashy practices associated with the genre of virtuosity. Likewise, the music for children, discussed further in chapters 5 and 6, illustrate Schumann's pedagogical ideals (see Appendices 1 and 2), which explicitly combat insipid virtuosity.

Schumann's unique poetic style infiltrates *Kinderszenen,* not as a set of distinguishing attributes that may well pertain to any one of Schumann's works, but rather as a collection of striking aural experiences induced by the composer's employment of discrete pianistic gestures throughout the piece. The poetic, yet ambiguous essence manifested in *Kinderszenen* represents a distinguishing feature of Schumann's character sets.

Because of the various textures that arise from the unique gestures in *Kinderszenen,* the aural effect of the music is often different from the visual

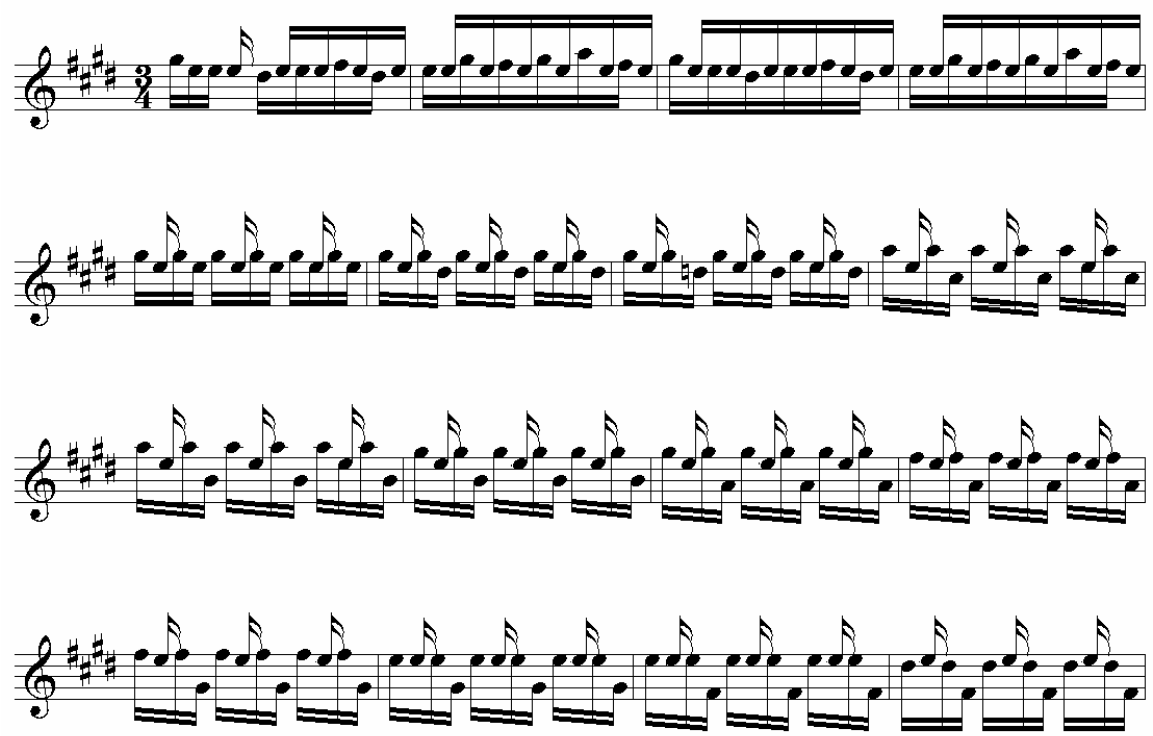
impression of the score. In example 4.1, the simple melody (typical of *Hausmusik)* with arpeggiated triplet accompaniment in the first measure of the first piece, “Vom fremden Ländern und Menschen,” establishes the principal gesture that characterizes the entire first movement and introduces ideas that recur throughout the entire work. By placing the last of each group of triplets in the right hand part, Schumann has demanded more from the performer, whose musical training and instincts will oblige them to play the melody notes louder and clearer than the harmonic support, thereby simultaneously controlling two volume levels in the right hand. The dotted three-against-four rhythmic figure in m. 2 enhances the independence of the melodic line. A musical interpretation of the gesture requires practice and contemplation, not the blind technique of empty virtuosity that Schumann so detested. The initially awkward fingering of the ambiguous gesture has not only allowed for a greater range in the accompaniment and a smoothness of execution unfeasible by the left hand alone, but also calls for a good deal of deliberation over the performance of a relatively simple melodic idea, a poetic plea on its own merits.

Example 4.1: The Initial Gesture of *Kinderszenen,* op. 15, no. 1



Schumann was not the first composer to complicate seemingly straightforward ideas with unusual gestures that I will label “equivocal.” Bach used an equivocal gesture in the Preludio from his third Partita for solo violin. As shown in example 4.2, the gesture that forms the foundation for the extensive middle portion of Bach’s famous prelude requires the violinist play to the melody (stems down) on a lower string than the accompaniment (stems up), even though the melody pitches often hover above E5. Several measures later, the gesture develops to include the alternation of pitches played on the highest three strings of the instrument. As a listener, one hears a simple melody with a simple accompaniment. As a performer, however, the gesture obscures the expectation of hearing a higher pitch when switching to a higher string. By employing the deceptive gesture, Bach has enabled a speed of execution and a difference in timbre between melody and accompaniment otherwise unattainable.

Example 4.2: Bach's Preludio in E Major

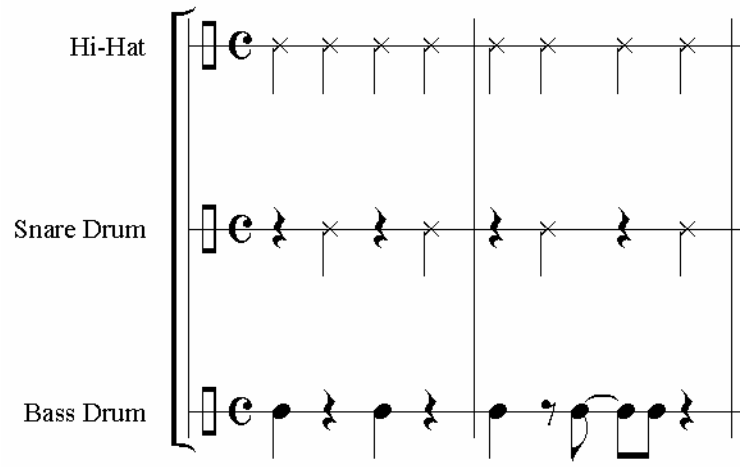


A performer's experience will generally differ in many ways from the listener's experience of the same piece. Even rock music today offers a vast array of aural phenomena produced by diverse gestures that may or may not agree with western music notation. The common drum beat pattern shown in example 4.3a sounds like a decorated version of the rhythmic pattern found in example 4.3b, but to the performer, it feels like an elaboration of the pattern in example 4.3c.

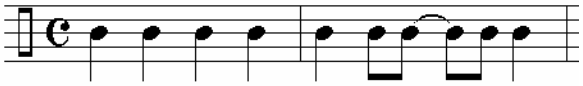
Equivocal gestures allow composers simultaneously to express two musical ideas. To the uninformed, melody-oriented listener, equivocal gestures allow the purity of a musical idea to reach their ears without thought of the

mechanics of the performance; they enable the manifestation of an ideal sound world unattainable without the proper balance, tempo, or timbre afforded by the peculiarities of the gesture. On the other hand, for the performer, a clever gesture can facilitate the expression of the subtleties of a rich musical idea and, with adequate practice, allow for a smoother or faster execution, giving the music energy and momentum.

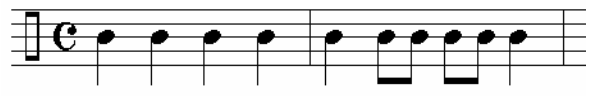
Example 4.3a: Syncopated March Rhythm



Example 4.3b: Aural Perception of Syncopated March Rhythm

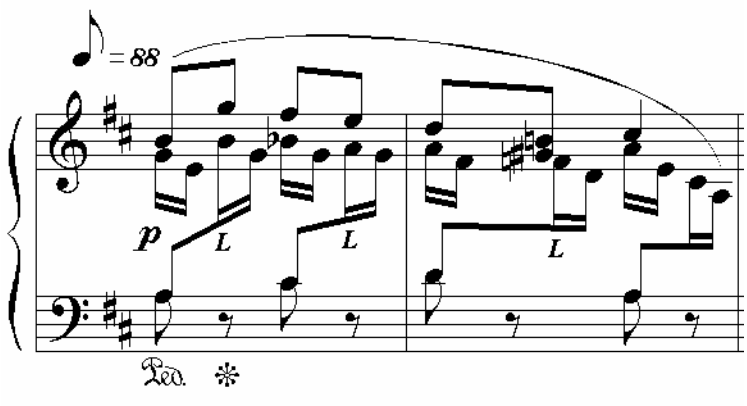


Example 4.3c: Corporeal Perception of Syncopated March Rhythm



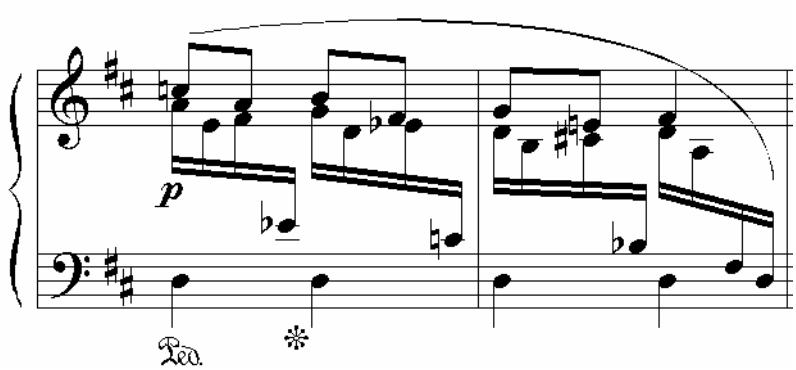
Throughout *Kinderszenen*, Schumann maintains the three-voice texture established in the first movement, yet he employs a new gesture for every individual piece, each requiring a new set of technical tools for proper implementation. As shown in example 4.4, the gesture found in the fourth piece, “Bittendes Kind,” also comprises a clear soprano melody plus an accompaniment pattern split between the left and right hands. After the upward leap of a minor sixth, a stepwise descent carries through to the tonic on the downbeat of m. 2, followed by the question mark of the leading tone in the second half of the measure. Meanwhile, the regular alternation of hands in the middle line produces a swinging or rocking motion in the arms of the pianist. Schumann’s fingering deceives the listener with what sounds like a simple eighth-note melody supported by a sixteenth-note accompaniment pattern. By adhering to the seemingly unnecessary pattern, a performer can execute the passage with the utmost smoothness and continuity.

Example 4.4: The Deceptive Gesture in “Bittendes Kind,” op. 15, no. 4

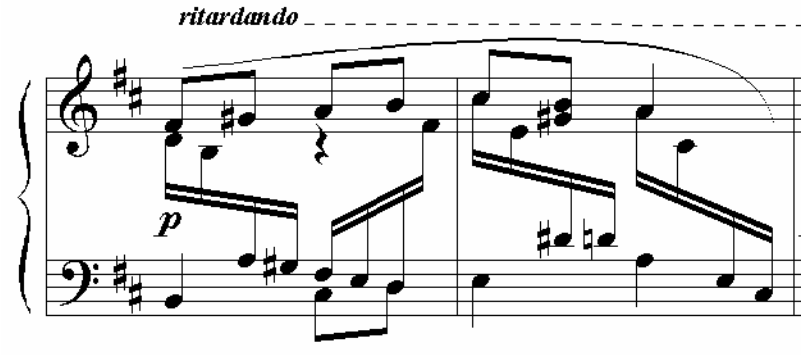


The second section of “Bittendes Kind,” shown in example 4.5a, provides a contrast, not of character—like many of Schumann’s musical mood changes—but of gesture. The passage begins with the pitch C, prompting the shift to the subdominant, and comes to an end with the same figure found in m. 2, now with the leading tone in G major. The fingering pattern now stipulates that the left hand play only the last of the four accompaniment notes. The shift from the equal alternation of the first section creates a less balanced configuration, implicating a more prominent swing that subtly emphasizes the fourth sixteenth note, i.e. the non-chord tones. As a result, the inner line that descends through E–E^{b}–D–C–B–B^{b}–A becomes a second melody rather than a mere accessory. Similarly, the third section of the piece, shown in example 4.5b, accentuates the inner line, now with an irregular gesture in the dominant key area.

Example 4.5a: The Second Section of “Bittendes Kind,” op. 15, no. 4



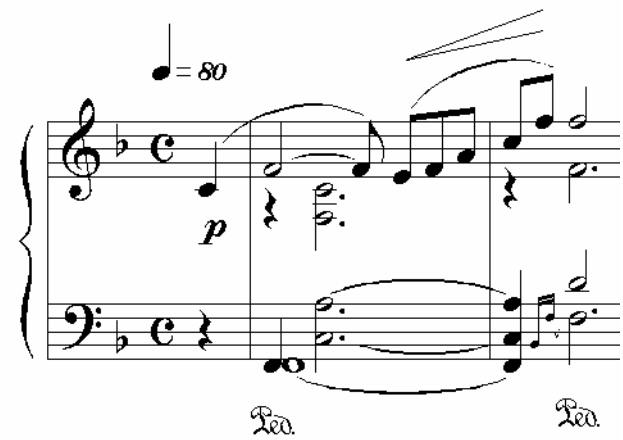
Example 4.5b: The Third Section of “Bittendes Kind,” op. 15, no. 4



In the seventh piece, “Träumerei,” Schumann utilizes a deceptive gesture to ensure that the performer can convince listeners of their competency, even though a pianist could not possibly perform it smoothly without compromising some of the note values, as shown in example 4.6. The slowest of the *Kinderszenen* pieces, “Träumerei” demands the utmost in legato passage work; thus the same finger should not play two adjacent melody pitches. If the performer played the F3 on the second beat of m. 1 with their right thumb, and then used the same finger to play the F4 on the fourth beat, the performer would

have to release the F3 before beat four, despite the fact that it should sustain until the downbeat of m. 2. (Alternately, the pianist could choose to use their third, fourth, and fifth fingers for the E4, F4, and A4, respectively, in m. 2, resulting in an awkward leap into the downbeat of m. 3.) By overlapping the hands on the second beat, Schumann allows the three pitches in the F-major triad to sound in a highly sonorous voicing, representing the ideal imagined sound of the fully voiced chord, until the harmony changes on the second beat of m. 2, consequently permitting the pianist to play the melody with a singing touch.

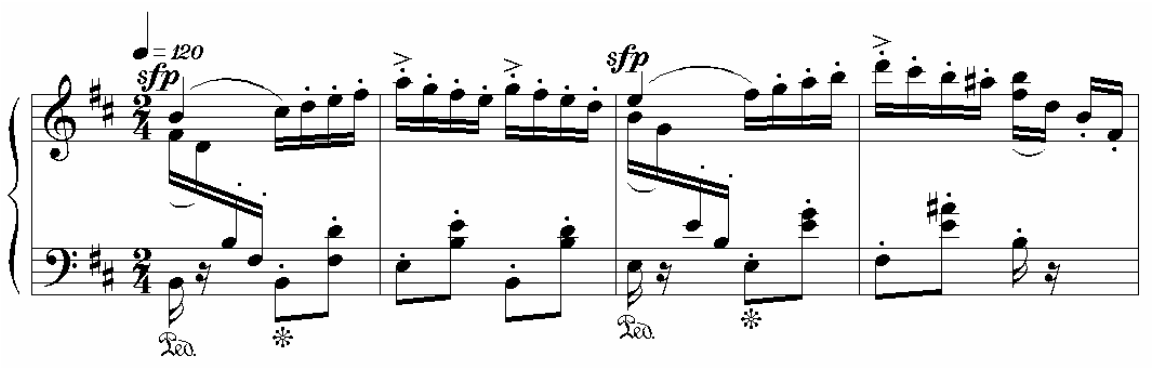
Example 4.6: The Impossible Fingering of “Träumerei,” op. 15, no. 7



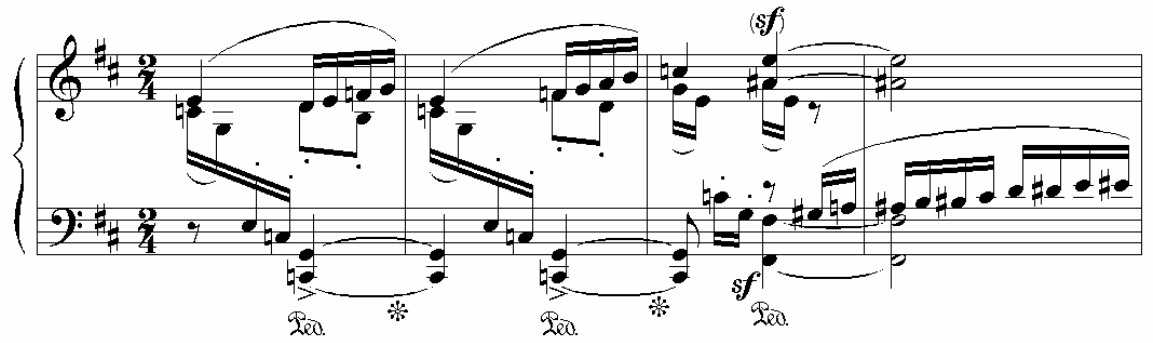
Even in faster pieces, like number three, “Hasche-Mann,” Schumann emphasizes melodic continuity in a three-part texture, as shown in example 4.7a. The scalar melody grows out of the texture, organically connecting the melody and accompaniment. Schumann once again relies on an imagined sound world

during an impossible passage in mm. 15–16, shown in example 4.7b, insisting that the pianist sustain the low F$^{\#}$2 with the pedal.

Example 4.7a: Beginning of “Hasche-Mann,” op. 15, no. 3



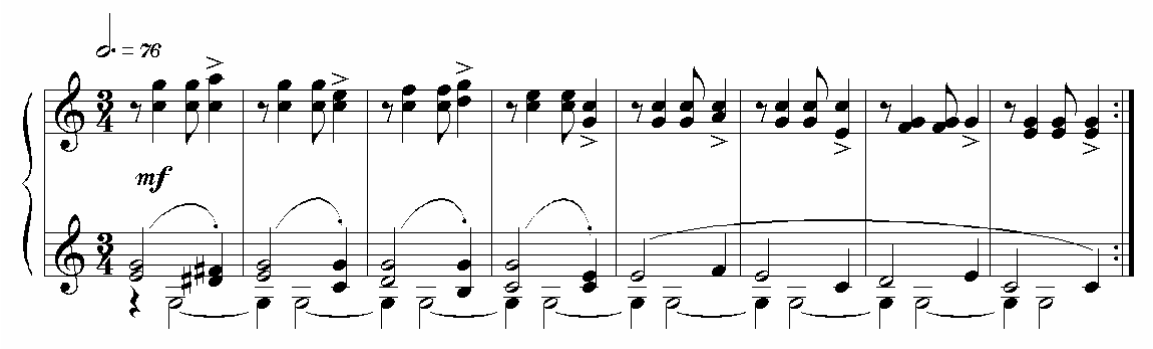
Example 4.7b: Imagined Sound World of “Hasche-Mann,” op. 15, no. 3



Many of the *Kinderszenen* pieces, including “Hasche-Mann,” deserve three staves, yet the pianistically-minded Schumann bestowed the performer with just one staff for each hand. While a performer might appreciate Schumann’s instrument-specific arrangement, analysts will find it useful to represent the melody, bass, and chords on three separate staves, effacing the convoluted, yet necessary fingering. Upon listening to “Hasche-Mann,” one may have difficulty

distinguishing the left- from the right-hand parts, since the accompaniment spans both staves. Likewise, number nine, “Ritter vom Steckenpferd,” shown in example 4.8, would also pose a challenge to dictation in the absence of the score. Like a dance movement, the strong bass note falls not on the first but the second beat, and the melodic emphasis falls on the third, skewing the listener’s notion of meter.[33] Akin to the deceptive gesture found in “Vöm fremden Ländern und Menschen,” the performer can only execute the repetitive motion of “Ritter vom Steckenpferd” if he or she properly understands and practices the gesture.

Example 4.8: “Ritter vom Steckenpferd,” op. 15, no. 9

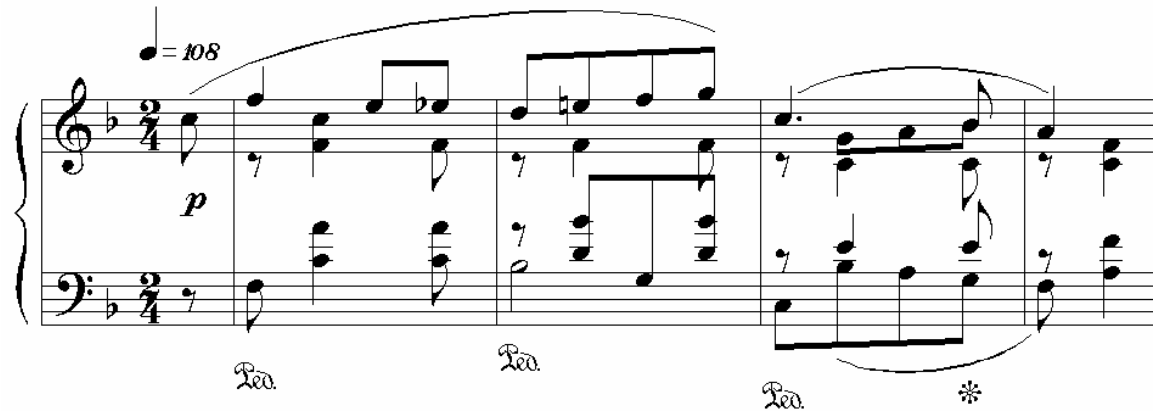


Indeed, Schumann’s gestural style requires a special type of virtuosity, achieved not by practicing scales and arpeggios, but by conscientiously approaching each gesture with an open mind, not allowing experience to dictate how it *should* be played, and thereby developing a new set of musical tools. For

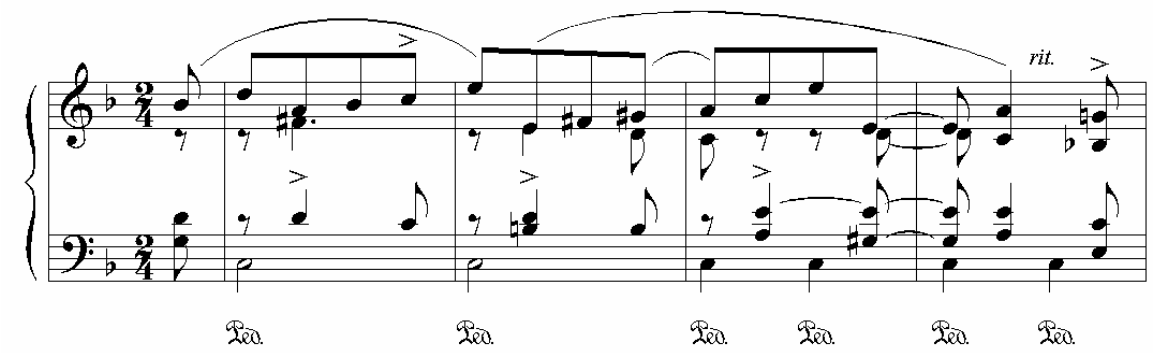
[33]. Similarly, the accentual pattern in number two, “Kuriose Geschichte,” (refer to example 4.10) also disrupts traditional conceptions of emphasis in triple meter.

instance, in the eighth piece, “Am Kamin,” Schumann maximizes the overlapping of hands while insisting that the performer clearly present the melody in addition to contrapuntal delicacies like the voice exchange in m. 4, shown in example 4.9a. As the piece comes to a climax, shown in example 4.9b, the overlapping ceases momentarily as the tension builds over a C pedal, only to return again with an almost comical syncopated resolution. Surely, claims that Schumann’s piano pieces did not suit the concert hall or the bourgeois home stem from his propensity for writing music that, like “Am Kamin,” disguises its own complexities in a web of idiosyncratic gestures.

Example 4.9a: Maximal Hand Overlapping in “Am Kamin,” op. 15, no. 8

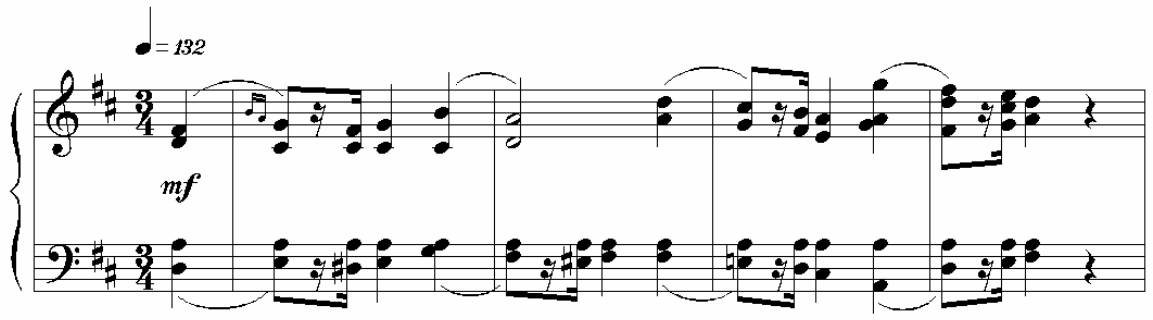


Example 4.9b: The Overlapping Ceases at the Climax of op. 15, no. 8

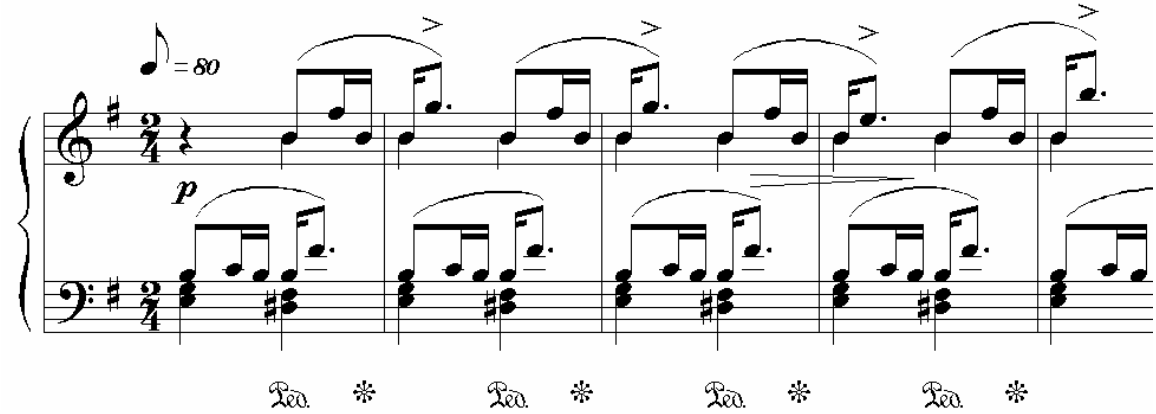


The C pedal found in “Am Kamin” exemplifies the heavy use of pedal tones throughout the entire work. When found in the form of a static middle voice, like that from the second piece, “Kuriose Geschichte,” shown in example 4.10a, Schumann’s pedal tones serve to thicken the texture. As bass parts, the pedals function as tension builders in “Am Kamin” and mm. 4–5 of “Bittendes Kind” (refer to example 4.5a), or as a reference to provincial music in mm. 13–15 of “Hasche-Mann” (refer to example 4.7b). In number twelve, “Kind im Einschlummern,” shown in example 4.10b, Schumann expands the functioning of pedal tone to the level of musical gesture. Like the ubiquitous bass pedal in “Ritter vom Steckenpferd” (refer to example 4.8), the pedal in “Kind im Einschlummern” incorporates rhythm; however, in the latter piece, the entire figure serves as the pedal. Even as the exact pitches of the initial sleepy figure yield to the modal variation in the dreamy middle section of the piece, the distinct pattern does not lose its efficacy.

Example 4.10a: Pedal Tones in “Kuriose Geschichte,” op. 15, no. 2



Example 4.10b: Pedal in “Kind im Einschlummern,” op. 15, no. 11

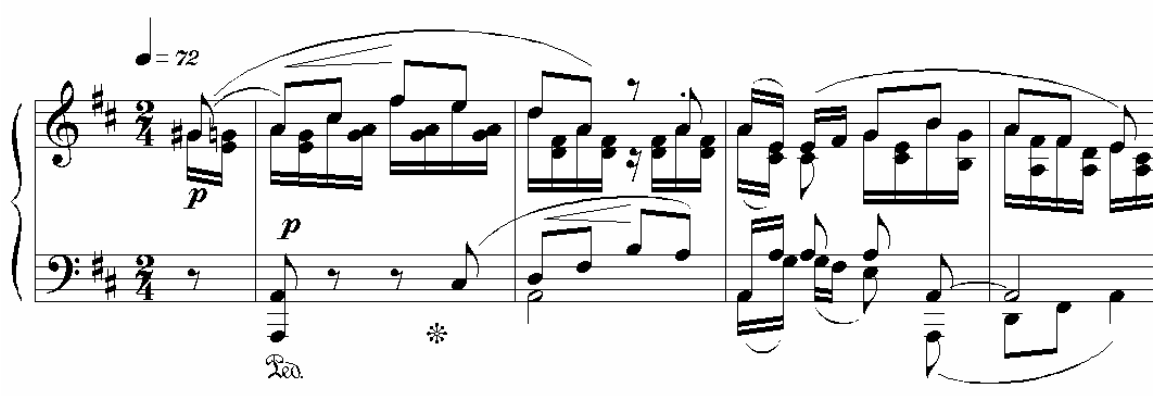


Schumann also develops gestures by means of transposition. The fifth piece, “Glückes genug,” shown in example 4.11a, begins with a melodic figure in the dominant in the right-hand part (mm. 1–2), accompanied by syncopated chords, also in the right hand. A second manifestation of the figure begins, now in the tonic, in the bass part (mm. 2–3). Another melody begins at the end of m. 2, as if the pattern of overlapping figures would continue; this time, however, both hands converge on a new melodic figure characterized by shorter note values

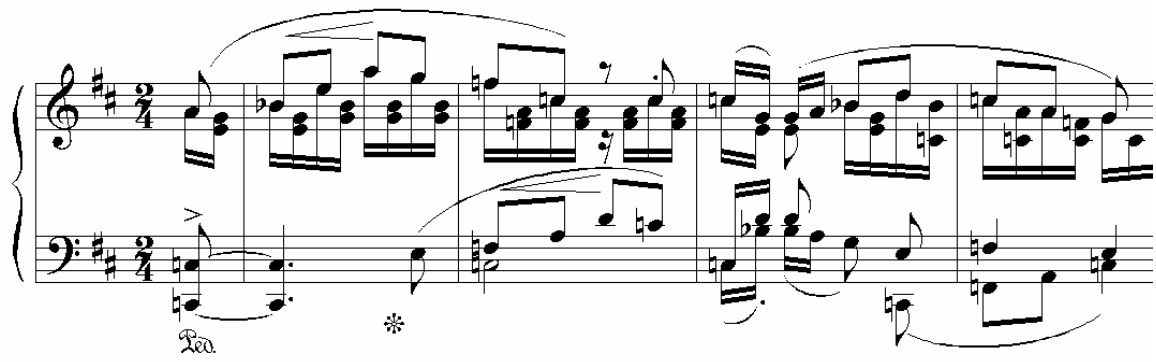
and consistent contrary motion. The second melody also differs from the first in that it contains a repeated pitch, echoed in the inner voice in m. 4, that comes to an end on the dominant. In mm. 16–19, Schumann employs the technique of transposition in a novel way by shifting the entire phrase up to the chromatic mediant F major, illustrated in example 4.11b. The initially awkward, yet retrospectively satisfying modulation involves more than a simple transposition by a minor third.[34] Schumann achieves the modulation through a common tone (A) in m. 15, causing the melodic figure to begin on the wrong scale degree. After "fixing" the scale-degree problem in m. 16, Schumann again strays from the original by including the ninth in the V^7 chord at the exact point at which the note values accelerate on the repeated pitches. The composer endows the piece with motivic continuity yet harmonic diversity by willfully misrepresenting his own material.

[34]. The shocking quality of the modulation in "Glückes genug" exemplifies the innovative properties of Schumann's music that encouraged claims like the following by Jörg Demus (Liner Notes from *Robert Schumann: Complete Works for Piano*, Musical Heritage Society, OR 400–402, LP): "Schumann's harmony was considered by many of his contemporaries, including Mendelssohn, as very daring, if not outright unpleasant and crude. His use of dissonance is unique and was rarely equaled by his contemporaries. There is, in fact, a curious resemblance to his use of dissonance and the manner in which Beethoven used it in his last quartets. Scarcely any of Schumann's piano works fail to make novel use of common chords."

Example 4.11a: Opening of “Glückes genug,” op. 15, no. 5



Example 4.11b: Transposition in “Glückes genug,” op. 15, no. 5



Newcomb claims that the nineteenth century separates itself from the eighteenth by placing greater emphasis on thematic development. In Schumann’s music, themes consist of gestures, and the gestures hold more significance than the individual notes that comprise them. In *Kinderszenen,* the discrete gestures that form the building blocks for each piece have a greater artistic value than technical bravura. Indeed the true hidden technique resides within the realization of each gesture. In a way, Schumann entrusts the pianist

with the task of allowing the sound itself to transcend all other features of the music. His respect for the sensitive performer reveals the unhindered variety, enthusiasm, resourcefulness, spirit, novelty, and charm that define his poetic, gestural style.

Through the use of clever devices like equivocal gestures, Schumann brings freshness to the otherwise conservative medium of anti-virtuosic piano music. Jörg Demus finds his music uniquely personal:

> For all his much remarked gentleness and diffidence, Schumann was a genuine evolutionary. His music, designed to challenge the fashion for shallow note-spinning which glistered in the wake of Beethoven, was uniquely personal; and it earned him in his lifetime the standard twin punishments for true originality: rebuke and neglect. The rapid shifts of mood and the sometimes extreme brevity of the pieces in Schumann's 'piano cycles' were genuinely bewildering to most of his contemporaries. Indeed they were often bewildering to *him;* but his mission was to write in music (as he also wrote in words) a kind of aphoristic diary of the soul – a spiritual record whose fidelity to truth demanded that form be determined from within and not according to preconceived notions of musical etiquette. In principle, his credo is simply stated: The intellect may err, but feelings, never: In practice, however, art, like life, was more complex. [35]

[35]. Jörg Demus, Liner Notes from *Robert Schumann: Complete Works for Piano*, Musical Heritage Society, OR 400–402, LP.

CHAPTER 5: THE SONATAS FOR THE YOUNG

Composed in 1853, *Drei Klaviersonaten für die Jugend,* op. 118, is the only late piano piece Schumann wrote in a "serious" genre. As a set of sonatas, op. 118 warrants the same critical attention as other large-scale works, yet its status as an example of *Hausmusik* designed for amateur, usually female, child performers places it in a traditionally less-respected category, a tradition that motivated Richard Leppert's claim that keyboard instruments in the home served both as signifiers and insurers of the domestic role of women.[36]

Composers of the Enlightenment period established gender boundaries even within the feminine sphere of amateur music by writing music specifically for "the fair sex." According to Matthew Head, nineteenth-century musicians like Schumann and Hiller detected a sense of disrespect toward women by their predecessors, who brushed off second-rate works with dedications to women. Despite Schumann's recognition of this trend, he still dedicated his op. 118 to his three oldest daughters, Julie (8 years old at the time), Elise (10), and Marie (12).

The profusion of female *Hausmusik* performers invited a feminine classification; however, its gendered functions gave it meaning. According to Head, "music for the fair sex" had two disciplinary functions. Firstly, it encouraged women to play music "as an alternative to the false pleasures of, and moral

[36]. Richard Leppert, "Sexual Identity, Death, and the Family Piano," *19th-Century Music* 16/2 (1992) 105–28.

dangers posed by, the social world." Secondly, it sought to define the boundaries of that music, "to deprofessionalize it, to tether it to the ideals of female character, and to inscribe women's primary roles within the patriarchal family as wife, mother, and daughters."[37]

In an attempt to give *Hausmusik* a respectable purpose, German society included the practice in their conception of *Bildung,* a curriculum of female accomplishment. While the concept indicates achievement and education, *Bildung* allowed women only enough accomplishment to convert them from humble caretakers to refined homemakers, with no obligation (or opportunity) to leave the home.

As a practice intended for enjoyable domestic music-making, *Hausmusik* protected its performers from anything that would make the music frustratingly difficult, such as hard key signatures or figuration, building instead on melody-centered pieces with transparent textures. Thus, the performers' satisfaction took priority over the composers' artistic intention, naturally dissuading them from affording the genre their greatest compositional efforts. In this way, a female pianist symbolized the restrictions placed on masculine artistry by bourgeoisie society.

The following quote from Johann Reichardt demonstrates the prevalent attitude toward female pianists in the eighteenth century:

---

[37]. Matthew Head, "'If the Pretty Little Hand Won't Stretch': Music for the Fair Sex in Eighteenth-Century Germany" *Journal of the American Musicological Society* 52/2 (Summer 1999): 210.

> With due consideration for the sensitive eyes and small hands of the fair sex, I have written the middle voice that is worked into the texture, in small notes, so that you [the fair sex] may more easily distinguish the notes that are to be sung from those that are only for the clavier, and also so that you will be able to determine more readily which notes you can leave out, if the pretty little hand won't stretch, an you would rather only play the vocal line [with the right hand]. This also applies to the small notes in the bass, so that you can find the real bass line more easily, because I was truly worried about envious [*neidische*], red, and squinting eyes. Gentlemen, on the other hand, often have hands that can reach three or four notes beyond the octave.[38]

Head finds that music in the realm of the female amateur was nearly always considered to be second-rate:

> 'The very most that can be expected of music for girls,' wrote an anonymous reviewer of Bidenbenz's *Leichte Kavierstücke* (1799), 'is that it isn't totally bad.' . . . In this century, an otherwise sympathetic study of women in German music passes over the eighteenth-century repertory for the fair sex with the apparently self-evident assertion that this music 'hardly possesses inner worth'.[39]

In the following chapter, I will show that op. 118, simultaneously a product of *Hausmusik* and a work in a "serious" genre, represents the intersection between feminine and masculine, pedagogical and artistic, child and adult, body and mind, beautiful and sublime, and the private and public spheres.

The sonatas of op. 118 exemplify the pedagogical ideals set forth by Schumann in his House Rules and Maxims for Young Musicians (originally

---

[38]. J. F. Reichardt, *Gesänge furs schöne Geschlect* (Berlin: Friedrich Wilhelm Birnstiel, 1775), afterword to the preface, quoted in and trans. Matthew Head, "If the Pretty Little Hand Won't Stretch," 221.

4. Head, 244.

published with the *Album für die Jugend).*[40] The complexity and technical level of each sonata exceeds that of its predecessor, yet all three achieve Schumann's goal of combining music intended for children with progressive compositional practices.

The layout of the entire opus is shown in figure 5.1. Each sonata ends in the same major key in which it started. All three contain one movement in the relative minor and one in the subdominant with three fast movements and one interior slow movement.

Figure 5.1: Layout of *Drei Klaviersonaten für die Jugend,* op. 118

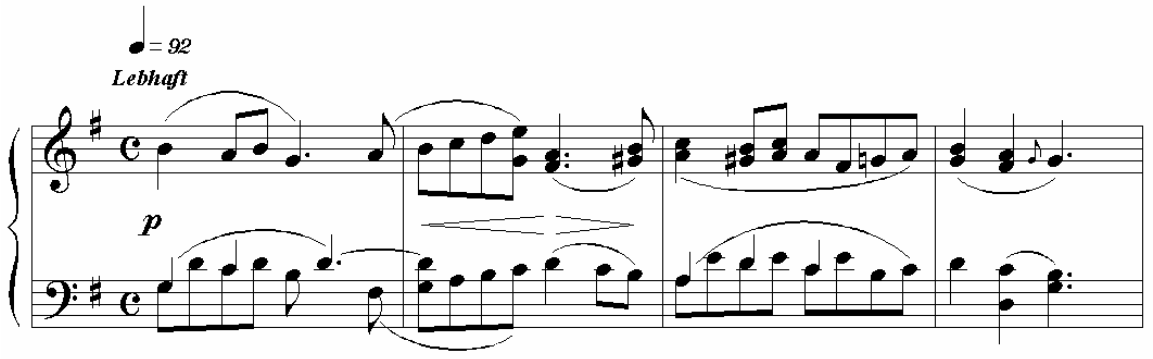
	Sonata No. 1				Sonata No. 2				Sonata No. 3			
Movement	I	II	III	IV	I	II	III	IV	I	II	III	IV
Key	G	e	C	G	D	b	G	D	C	F	a	C
Form	Tern	T&V	R.B.	R.B.	Son	R.B.	R.B.	Son	Son	Tern	R.B.	Son
Measures	50	40	64	209	127	62	33	188	105	27	66	213
Tempo	Fast	Slow	Fast	Fast	Fast	Fast	Slow	Fast	Fast	Slow	Fast	Fast
Perf. Time	2:15	2:20	1:30	3:00	7:00	1:20	1:10	4:50	6:30	2:30	1:40	4:40

Tern = ternary, T&V = theme and variations, R.B. = rounded binary, Son = sonata

[40]. See Appendix 1 for a complete translation of Schumann's *House Rules.*

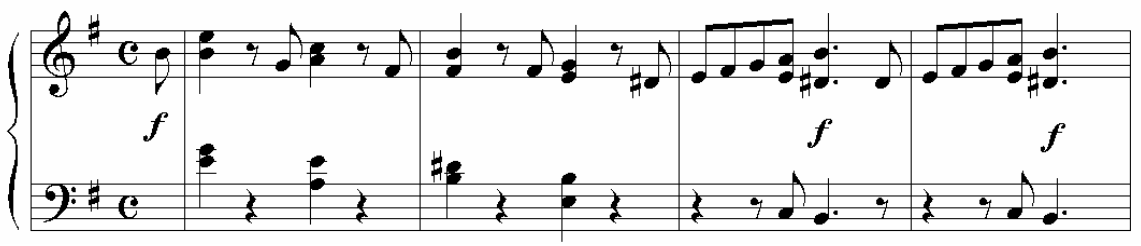
In the first movement of sonata no. 1, Schumann creates an innocent, modest ternary form, beginning with the phrase shown in example 5.1. As uncomplicated as this melody may first appear, close inspection reveals that it challenges the performer's sense of left-hand finger independence. The double-sided note stems in m. 1 are the first of several phrases that demand the pianist to create a three-voice texture from what appears to be two voices.

Example 5.1: The Opening of op. 118, no. 1, i



The meekness of the A section surrenders to a much more separated, striking idea at the beginning of the B section, as shown in example 5.2. The chordal passage, which familiarizes young pianists with exemplary voice leading for typical harmonic progressions, soon proceeds through a series of closely related keys, repeats, and then ends as abruptly as it began. The A section returns in full with a very short coda at the end.

Example 5.2: Drastic Character Change in B Section of op. 118, no. 1, i



The simplicity of the first movement [characterized by regular four (or two) measure phrases, common harmonic progressions, narrow range (less than two octaves), stepwise melodies, and closely related modulations] allows the performer to focus on the more expressive elements of the music without getting caught up in the technical demands. The legato, stepwise, diatonic A section demands a singing interpretation, while the more vertical nature of the B section demands precision, phrasing, and balance in order to avoid sounding mechanical.[41]

Schumann continues his exploitation of song forms throughout the sonata, with a short theme and set of variations comprising the second movement, and a rounded binary form for the third and fourth. The *piuttosto lento* second movement contains a theme similar to the B section of the first movement, but as the variations progress they become more legato and multi-textured, like the beginning of the first movement. The third movement, “Doll’s Cradle Song,” also resembles the first movement in both character and melodic material. Complex

[41]. Schumann’s admiration for the human voice and stress on musical phrasing is evident in his *House-Rules and Maxims for Young Musicians* and other aphorisms, found in Appendix 1 and quotations in Appendix 2.

meter is introduced in the “Rondoletto” fourth movement. Yet again, the melody mimics the first movement, but the lilting feel foreshadows the later sonatas. The entire sonata is conservative in key scheme and formal layout, but rich in expressive potential and pedagogical applications.

The character of the first movement of sonata no. 2 represents a marked contrast to the first sonata. The melodic and harmonic language is much more chromatic, and Schumann introduces sonata form into the collection. The sections maintain a nearly perfect 2:1:2 ratio of measure numbers and the exposition and recapitulation are identical in every respect except for the key scheme (including the first four measures of both sections, which sound like introductory material as a result of the pedal tone D)—a suitably simplistic form for a child’s sonata. The first and second parts of the development also contain the same material, with a short retransition added to the end of the second half.

Figure 5.2 represents the formal outline of the entire movement. The first fourteen measures, though lacking a final perfect authentic cadence, comprise the main theme. Rather than confirming the home key, the codetta of the main theme actually begins the modulation from D to A major. The transition (mm. 15-18) possesses a more stable quality than a typical transition, with its single key area and introduction of new melodic material. A looser second theme follows the transition, concluding with a non-modulating version of the codetta, and succeeded again by the theme from the transition. The ensuing closing section

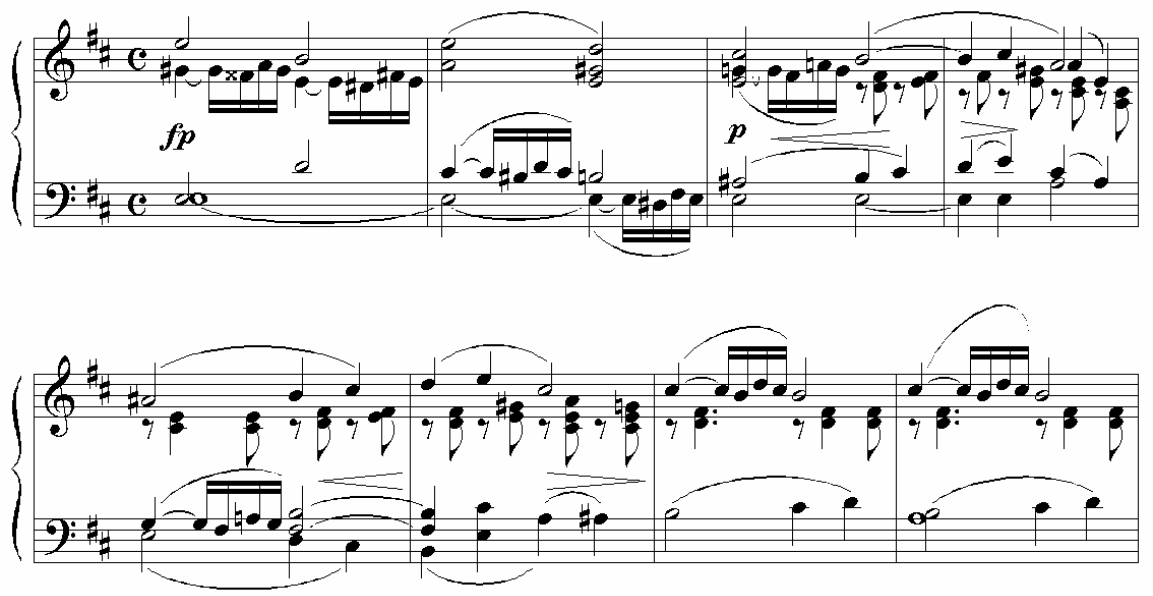
exhibits a circle-of-fifths progression in A major, followed, finally, by the arrival of a perfect authentic cadence.

Figure 5.2: Formal Outline of op. 118, no. 2, i

Expo.					Dev.		Recap.				
Th. I	Trans.	Th. II	Trans.	Cl.Sec.	Pt. I	Pt. II	Th. I	Trans.	Th. II	Trans.	Cl.Sec.
1–14	15–18	19–38	39–42	43–49	50–61	62–77	78–91	92–95	96–115	116–19	120–27
D	(D)–A	A	A	A	e	a–D	D	D	D	D	D

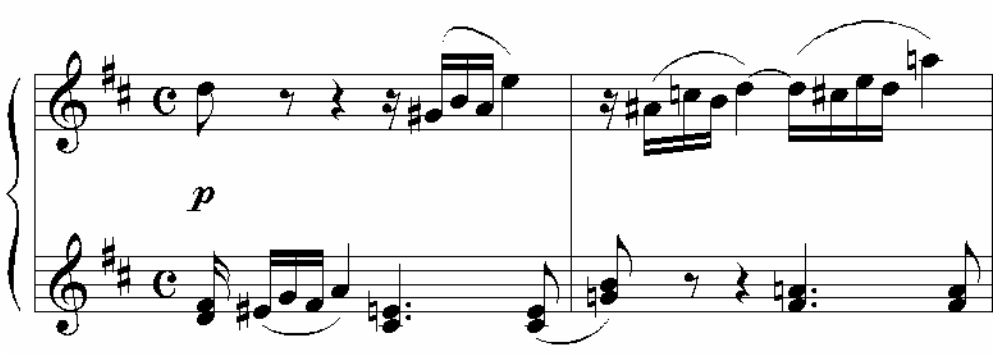
The narrow range of the movement complies with expectations of a piece intended for performance by amateurs, i.e. women and children, who tend to have smaller hands than men. In general the left hand stays very high, with 54 of the 127 measures employing the treble clef. $C^{\#}6$ appears as the highest note in m. 92, the point at which the recapitulation differs from the exposition in terms of key. Example 5.3 shows that the abundance of mid-range material results in a very close hand position.

Example 5.3: Narrow Range Resulting in Close Hand Position in op. 118, no. 2, i

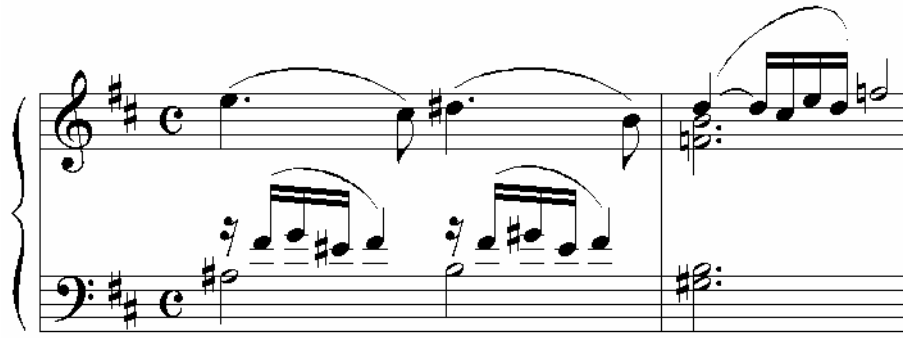


In general, the piece follows a logical syntax for functional harmonic progressions, with a couple of exceptions. As shown in example 5.4a, a frustrated leading tone and subdominant interruption in mm. 5–6 intensify the sense of discontinuity and unsingable nature of the main theme. As shown in example 4.5b, the evasion of a cadence in mm. 20–22 and the E pedal in the resolution of the secondary diminished seventh chord in m. 21 weaken the second theme's phrasing and stability. As shown in example 5.4b, the avoidance of tonic after the dominant in mm. 61–62 helps to demarcate the two halves of the development section.

Example 5.4a: Harmonic Discontinuity in Main Theme of op. 118, no. 2, i

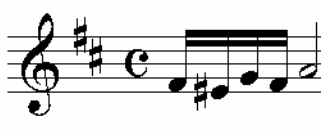


Example 5.4b: Harmonic Instability in Second Theme of op. 118, no. 2, i



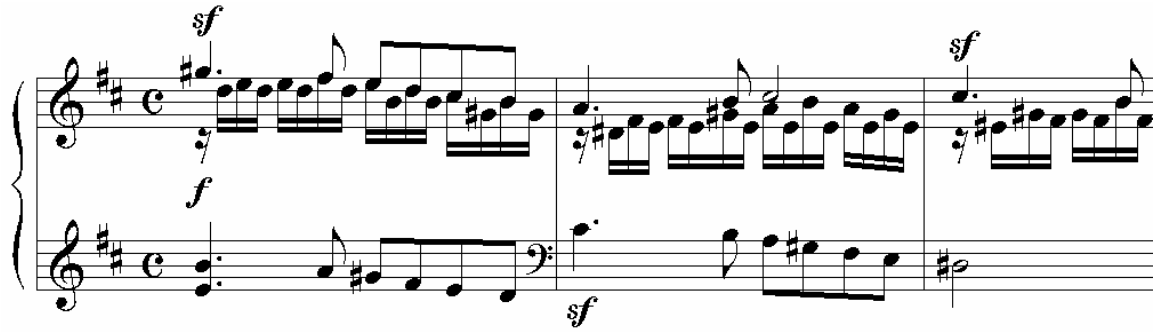
As shown in example 5.5, the basic material for the main motive consists of four notes: a center pitch that is played at the beginning and end of the pattern, and its lower and upper neighbor tones, respectively, in the middle. The center pitches of successive double-neighbor figures usually outline triads. The melody contains numerous skips and chromatic neighbors, resulting in a somewhat unsingable line.

Example 5.5: The Main Motive of op. 118, no. 2, i



The movement maintains fairly regular phrasing throughout each section; however, the interruptive nature of the motive obfuscates many of the phrases. For instance, example 5.4a shows that in mm. 5–6 the phrasing becomes disjunct and unclear due to the motivic character of the music. The transition, presented in example 5.6, ironically provides the clearest phrases, consisting mostly of parallel 6ths and 10ths. The long notes in the second theme area (refer to example 5.3) outline relatively clear melodic phrases; however, the motivic interruptions disrupt the continuity of these phrases.

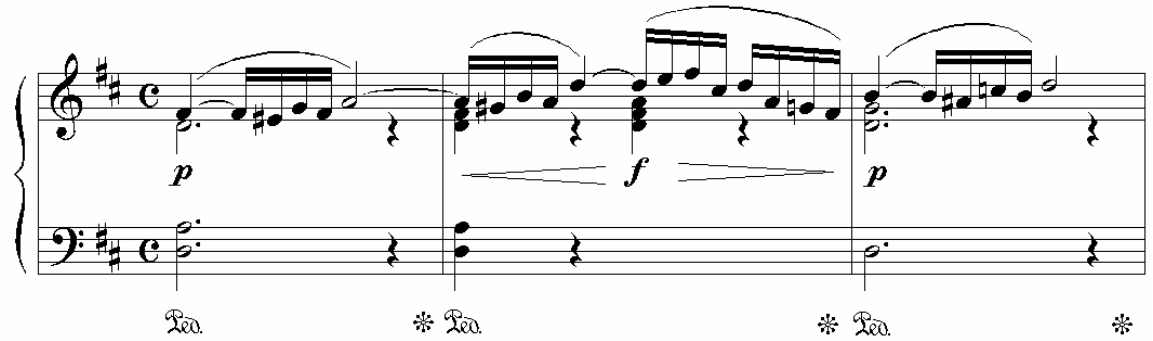
Example 5.6: Clear Phrasing in the Transition of op. 118, no. 2, i



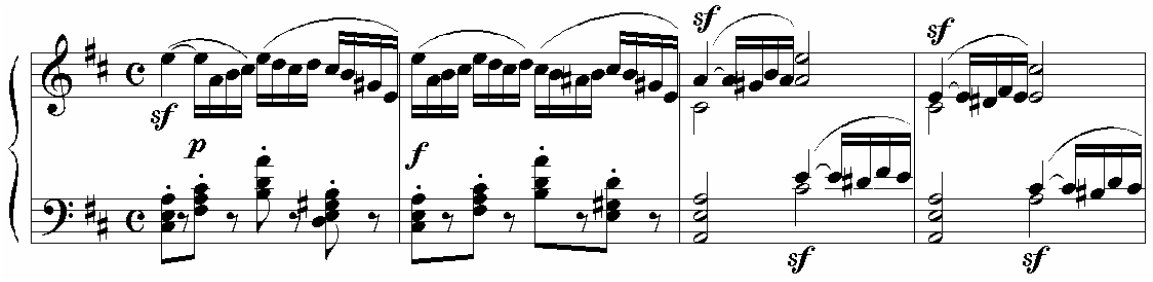
The main motive appears throughout the entire movement except within the transition. The only development the motive undergoes involves a variation in the pattern of whole steps and half steps and the adjacent placement of

numerous statements of the motive. The manner in which Schumann employs the motive helps to define each section of the piece. Example 5.7a shows the beginning of the movement, where the motive occurs as the main melodic material and where most statements are interspersed with resting points. The second theme area (refer to example 5.3) uses the motive as an accompaniment figure. The sustained half notes and eighth-note chordal accompaniment seem to lose their presence as a real theme due to the interruptive nature of the motive. The closing section contains many statements of the motive, as shown in example 5.7b.

Example 5.7a: The Beginning of op. 118, no. 2, i



Example 5.7b: The Beginning of the Closing Section of op. 118, no. 2, i

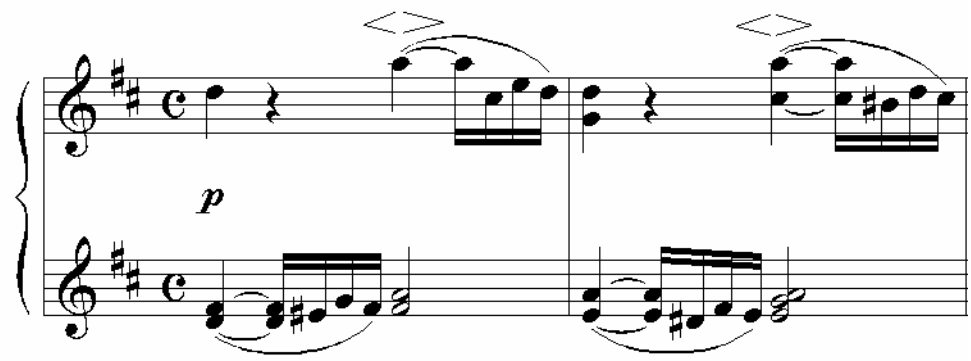


While the motive itself serves as a unifying device, texture, together with the manner in which the motive occurs, helps to define the different sections of the piece. The main theme (refer to example 5.7a) incorporates a two-part texture, the motivic melody (usually in the uppermost voice) and the chordal accompaniment (usually in both hands). The texture of the transition (refer to example 5.6) contains three separate voices, marked by the directional stemming. The overlap of the upper two voices result in a three-voice texture disguised as two. In the second theme (refer to example 5.3), the half-note lines and the eighth-note accompaniment comprise two distinct voices; however, the motivic interruptions constitute a third distinct voice that jumps between the upper, middle, and lower registers. The closing section resembles the two-voice texture from the beginning of the movement.

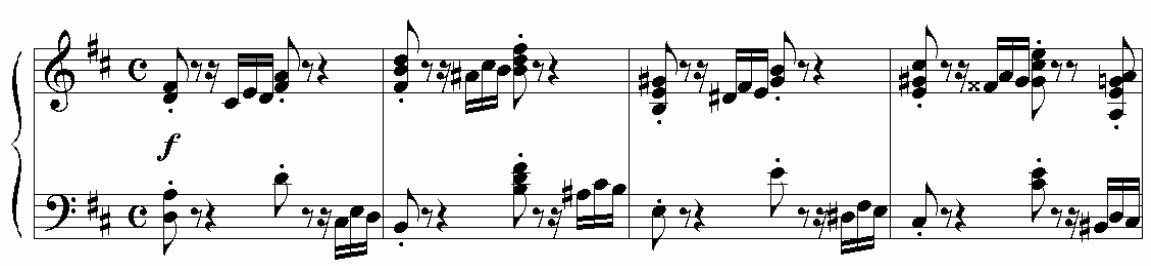
Though the different sections of the piece all make use of the same motive as the basic material, the manner in which Schumann employs the motive in each section distinguishes them. The main theme uses the motive as the basis for its melodic material, whereas the second theme uses it as an accompaniment figure. Both themes and the closing section end with a contrasting four-measure section. In each case, the motive occupies a primary role. At the end of the main theme, shown in example 5.8a, Schumann abandons the highly rhythmic activity of the preceding measures in favor of a stark presentation of the motive in alternating registers. Example 5.8b illustrates the end of the second theme, where the long notes with motivic accompaniment give way to a staccato

manifestation of the motive that rhythmically and spatially resembles the end of the main theme. Example 5.8c shows how the final four bars of the closing section contain material nearly identical to the last four measures of the first and second themes.

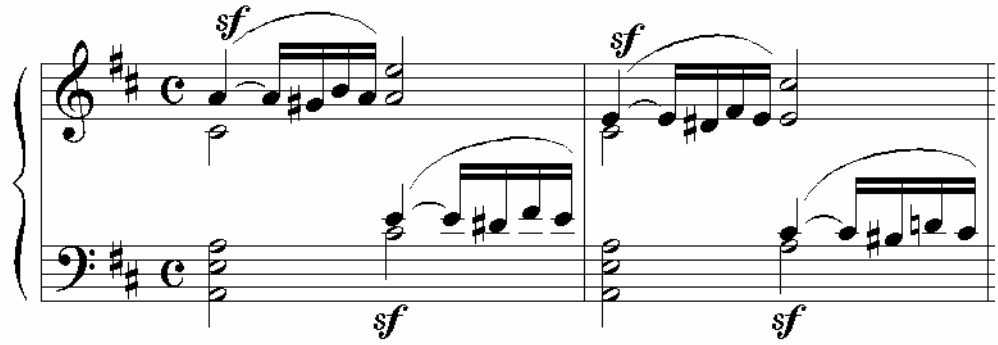
Example 5.8a: The Final Measures of the Main Theme of op. 118, no. 2, i



Example 5.8b: The Final Measures of the Second Theme of op. 118, no. 2, i



Example 5.8c: The Final Measures of the Closing Section of op. 118, no. 2, i

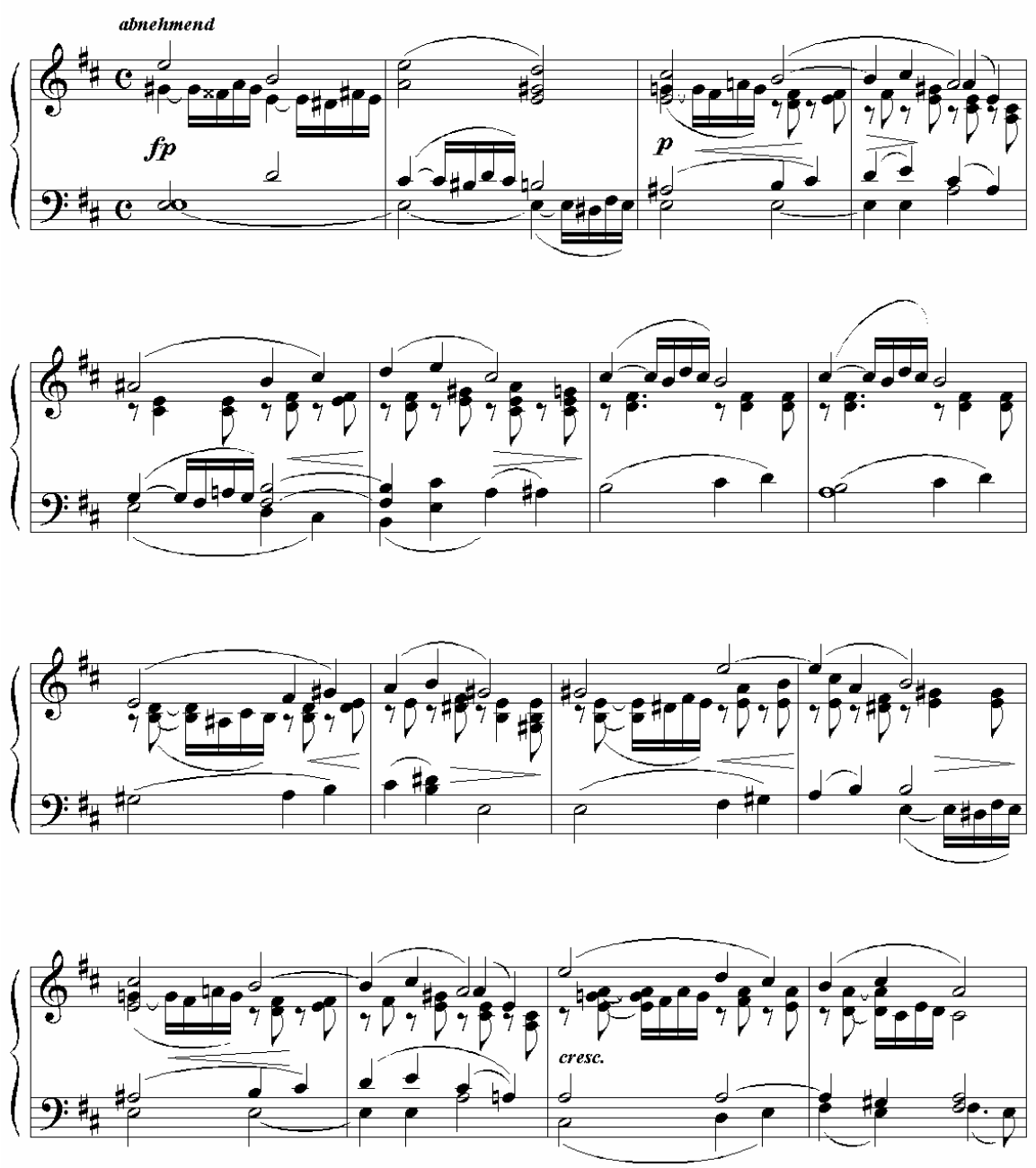


The double-neighbor-tone figures and passages of parallel 6ths and 10ths suggest a strong reliance on counterpoint. The suspension figures in m. 12 (refer to example 5.8a) provide connections between the seemingly disparate statements of the motive, despite their delayed, interrupted presentation.

Throughout the above analysis, the idea of interruption arose many times. The principal motive took its place at the beginning of the piece as the main melodic material. The rhythmic nature of the motive and its position among the longer notes and rests (see example 5.4a) creates a sense of unease and then interruption in mm. 5–6. In the first two measures of the second theme, the motive unobtrusively ornaments the harmonic progression. In the following fourteen measures, shown in example 5.9, the motive interrupts the lyrical phrasing at irregular intervals, usually immediately after beat two. The motive reappears at the end of the section in a rhythmically disjunct fashion. The closing section contains a series of circle-of-fifths progressions that eventually yield to

the motive again in m. 46. The development mirrors the main theme and transition of the exposition.

Example 5.9: The Interruptive Motive in the Second Theme of op. 118, no. 2, i



Because the typical setting for *Hausmusik* may have included people chatting, eating, or engaging in any number of domestic activities, the sounds

coming from the keyboard threatened to become background music. Anything inconspicuous and unremarkable went unnoticed in a parlor full of distracted listeners. By composing a movement with disturbing rhythmic figures and constant interruptions, Schumann forced the unsuspecting audience members to pay attention to the woman at the piano.

Like the first sonata, the second contains short inner movements, both just over one minute in length. Schumann appropriately entitles the second movement “Canon.” The contrapuntal minor movement, akin to the *Inventions* of J. S. Bach, quickly modulates to the relative major, then proceeds through a rather homogeneous rounded binary form with a short coda.[42] The third movement, “Evening Song,” is a *lento* lullaby, also in rounded binary form and with a modulation to the relative key.

“Children’s Party,” the *assai vivace* fourth movement, has a playful, mischievous character. Though the form is a sonata, Schumann’s thematic processes are unusual. Figure 5.3 provides the formal outline of the movement (the measure numbers indicate the first measure of each section). The themes are presented in a rondo-like fashion and the second theme derives its material from the main theme. Like the first movement, the range is relatively small and the register high, with the left hand notated in the treble clef for 70 out of 188 measures.

---

[42]. Schumann praises the pedagogical benefits of Bach’s *Well-Tempered Clavier* in his *House-Rules,* found in Appendix 1.

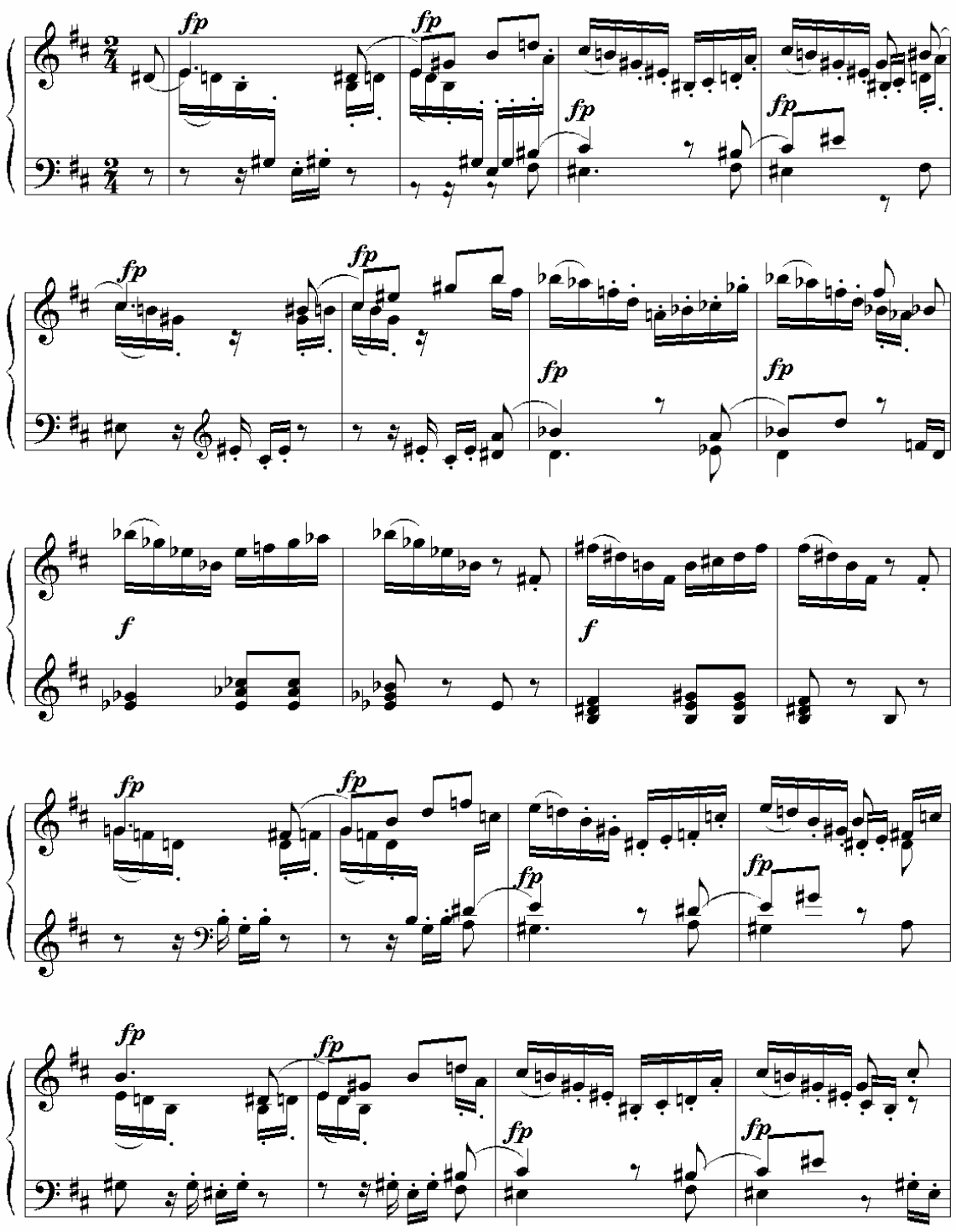
Figure 5.3: Formal Outline of op. 118, no. 2, iv

Expo.					Dev.	Recap.									
I	II	I	II	I		I	II	I	II	I	II	I	II	I	II
1–20	21	29	38	45	61	99	119	127	136	143	159	163	168	172	181
D	D	f#	A	A	~	D	D	b	D	D	D	D	D	D	D

While the harmonic language of the exposition and recapitulation is fairly conservative, the development contains some complex harmonic functions. The first part of the development, mm. 61–68, modulates to $C^{\#}$ and $G^{\#}$ minor by reharmonizing the original melody. In mm. 69–76, shown in example 5.10, Schumann maintains the original melodic contour, but thins out the texture and enhances the chromaticism and dissonance through a series of augmented sixth chords, first in $F^{\#}$, then in E^{b} minor.[43] Harmonic stability momentarily returns in mm. 77–80, with the melody and accompaniment in their original forms, transposed to E^{b} minor. The highly dissonant idea returns in m. 81 in A minor and then in $F^{\#}$ minor again. The last part of the development, still in $F^{\#}$ minor, also presents the material in its original form, but the diminished seventh chord in mm. 96–98 creates tension again, finally resolving not to $F^{\#}$, but to D major at m. 99, the beginning of the recapitulation.

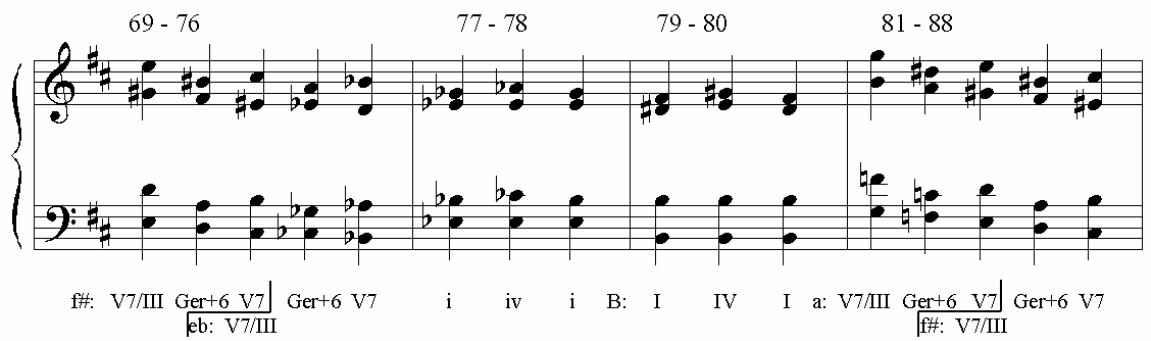
[43]. Again, Schumann's *House-Rules* provide us with his ideas about music that is merely pleasing to the ears.

Example 5.10: Chromaticism in the Development of op. 118, no. 2, iv



The dissonant progression outlines V^7/III–Ger^{+6}–V^6_5 and falls on either side of the moment of harmonic stability in mm. 77–80. The $F^{\#}/E^{b}$-minor section (mm. 69–76) contains a descending line of chord roots E–D–$C^{\#}$–C^{b}–B^{b}. Consequently, the A/$F^{\#}$-minor section (mm. 81–88) contains the same progression a minor third higher (G–F–E–D–$C^{\#}$), ending in the same key as the passage began in m. 69. Example 5.11 shows a simplified version of this progression.

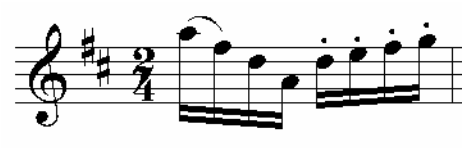
Example 5.11: Developmental Dissonance Out of Context of op. 118, no. 2, iv



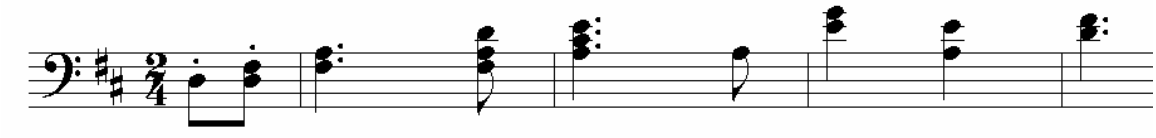
Unlike those of the first movement, the themes in the last movement do not resemble each other at all. The main melodic gesture of the first theme, shown in example 5.12a, always outlines a triad or seventh chord on the descent and proceeds by step on the ensuing ascent. As shown in example 5.12b, the second gesture comprises a chordal, procession-like passage, which I will call the “triumph theme.” The third gesture, shown in example 5.12c, consists of a

pattern of adjacent sixteenth notes, outlining a pitch and its chromatic lower neighbor, landing each time on beat 2.

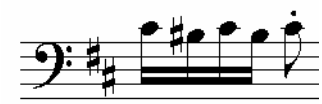
Example 5.12a: The First Melodic Gesture of op. 118, no. 2, iv



Example 5.12b: The Second Melodic Gesture of op. 118, no. 2, iv



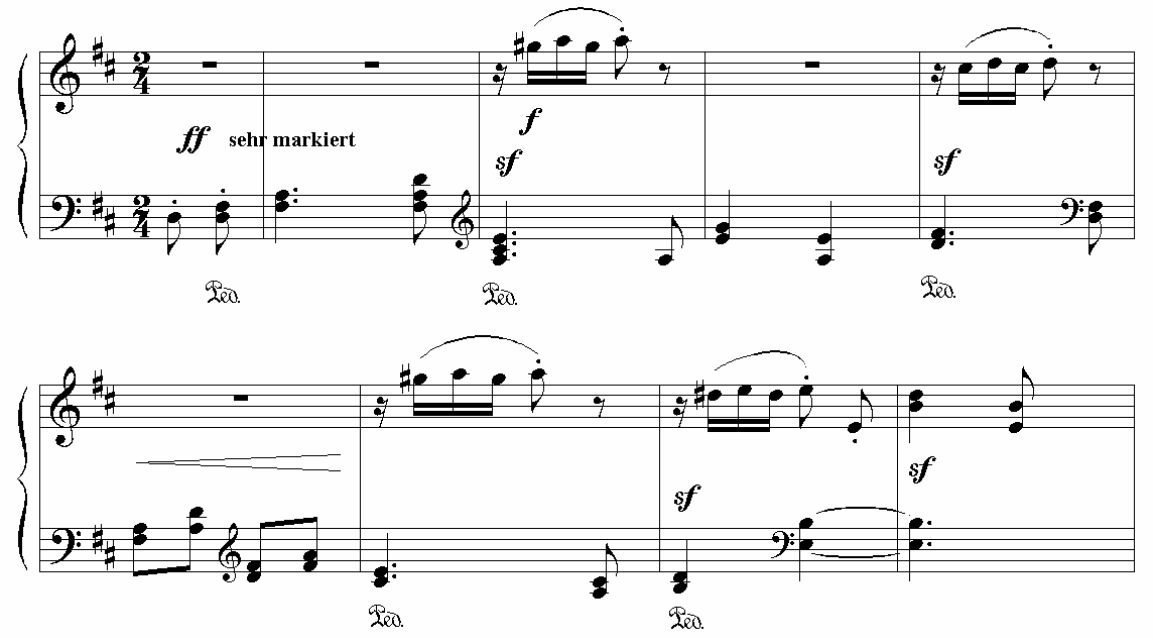
Example 5.12c: The Third Melodic Gesture of op. 118, no. 2, iv



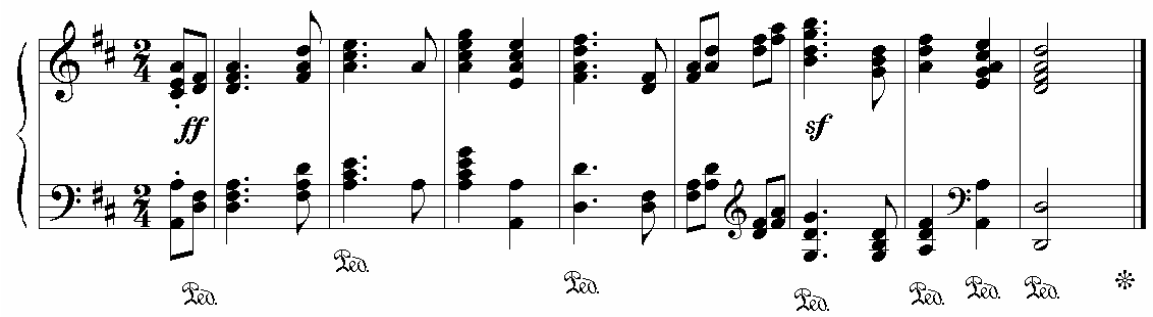
The first gesture provides the basis for the majority of the exposition and recapitulation and the entirety of the development; however, the second and third gestures follow a more interesting course. At their first occurrence in mm. 21–28, shown in example 5.13a, the triumph theme is interrupted by the persistent third gesture in the upper register four times. In mm. 37–44 the interruptive gesture appears again in the same manner, now in the low-middle register and in $F^{\#}$ minor/A major. The respective places in the recapitulation (mm. 119–126 and 136–142) continue this pattern, adjusting for the exposition's dominant

modulation in m. 123. The next two appearances of the triumph themes occur without any interruption, each surrendering to the principal gesture or modulating after only a few measures. Finally, in m. 180, shown in example 5.13b, the triumph theme emerges in the right key, without any interruptions, for a well-earned eight measures, bringing the movement, and the sonata triumphantly to a close.

Example 5.13a: The First Appearance of the Triumph Theme in op. 118, no. 2, iv



Example 5.13b: The Final Appearance of the Triumph Theme in op. 118, no. 2, iv



As a pedagogue, Schumann may well have been aware of the pianistic capabilities of children ages 8–12; however, as the sonatas are dedicated to his own daughters, he had the ability to customize them to fit the needs of each child. In either case, the difficulty level of the third sonata does not appear to be very far off from that of the second, which demands much of a ten-year-old pianist.[44]

The first movement of the third sonata opens with a horn call and proceeds through a *tempo di marcia* sonata form. Strangely, the exposition closes in the tonic key and not only is the final cadence of the movement plagal, but the melody ends on scale-degree three. The second movement, marked *expressivo,* delineates a ternary form with a fast, technical B section. The final cadence of this movement ends on the tonic, but follows an inverted dominant chord—again unusual. The minor third movement, “Gipsy Dance,” also has a

[44]. The finale of the third sonata maintains its two-voice texture throughout the entire movement, except for the portions that were taken from the first sonata, which are three-voiced. In this sense, Schumann seems to have reverted rather than progressed.

technically challenging B section and ends irregularly with an imperfect authentic cadence, after a root position V chord, but with scale-degree three in the melody. The finale, for which the outline has been presented in figure 5.4, ends like the march, with a plagal cadence and the third scale degree in the melody.

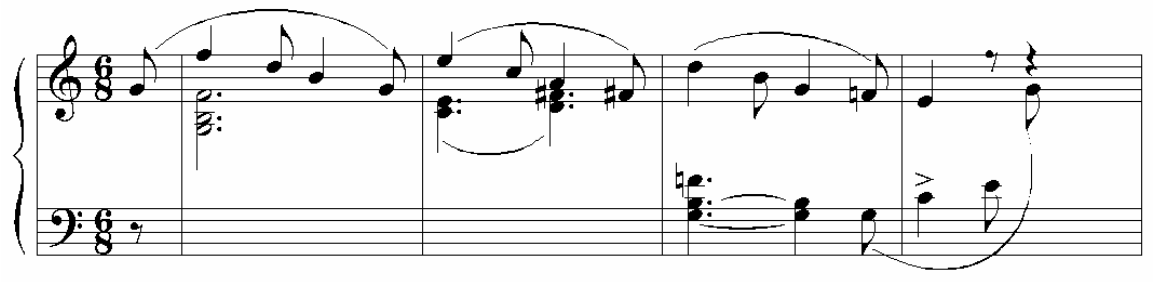
Figure 5.4: Formal Outline of op. 118, no. 3, iv

Expo.						Dev.	Recap					
Th. I	Mem	I	Mem	II	Cl.		I	Mem	I	Mem	II	Cl.
1–34	38	42	50	68	74	114	146	150	154	162	181	213
C	G	G	G	G	G	~	C	C	C	C	C	C

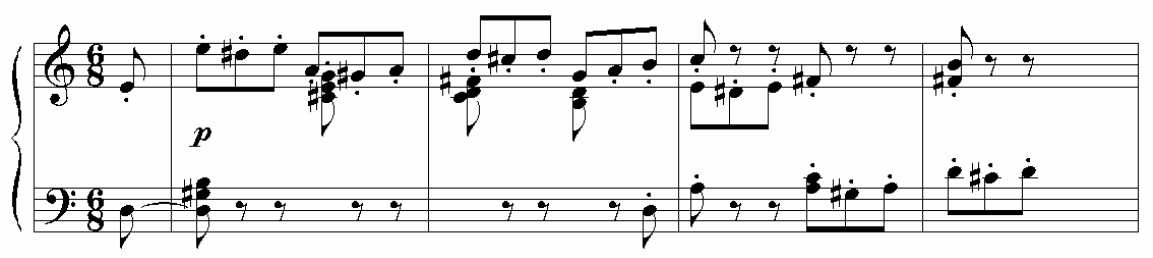
The above outline indicates the themes with “I” and “II,” and closing material with “Cl.” The “Mem” stands for memory, referring to sections of the music that came from op. 118, no. 1, i.e. “Julie’s song.” Schumann praises his own pedagogical methods in this unsubtle insertion of material from the first sonata, which not only reminds us that the three sonatas form a set, but also that one must first be able to play the first sonata before proceeding to the second, and that one must triumph over the second in order to master the third. The final sonata distinguishes itself from the earlier ones most conspicuously by its range, which is significantly lower than that of its predecessors. The left hand shifts to the treble clef in mm. 155–177, immediately following the final allusion to Julie’s song.

As shown in figure 5.4, the key center does not stray far from home (with the exception of the development, which pulls material from both themes and forges through the unrelated keys of E^b major, B major, A minor, F major, and C major). Therefore, the separate sections of the exposition and recapitulation rely on other musical factors for their distinction. Again, gesture and rhythm provide the clearest division between themes. The principal gesture, shown in example 5.14a, involves a lilting downward arpeggio. The subordinate gesture, shown in example 5.14b, involves chromatic lower neighbors and passing eighth notes.

Example 5.14a: The Primary Melodic Gesture of op. 118, no. 3, iv



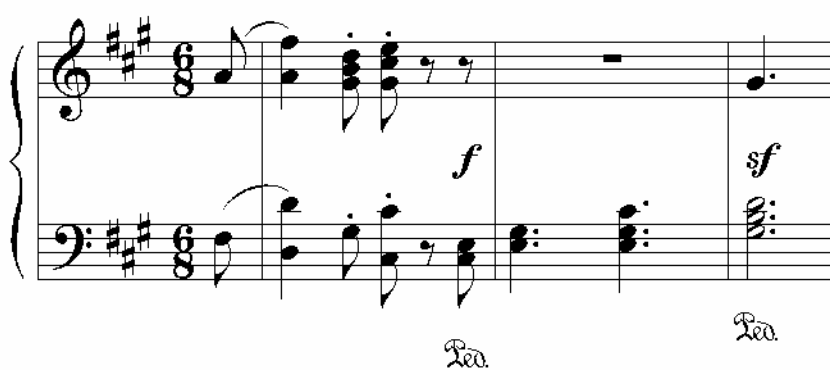
Example 5.14b: The Secondary Melodic Gesture of op. 118, no. 3, iv



Whereas references to Julie's song are quite blatant, Schumann also cleverly alludes to Elise's fourth movement. First of all, the majority of both

movements exposes and manipulates the first gesture, leaving very few measures for development of the second theme. Secondly, the triumph theme itself appears again in the finale, as shown in example 5.15. While Julie's song seems to remind one of the innocence of childhood, the triumph theme perhaps serves to remind Schumann's oldest daughter, Marie, of the struggles she has had to overcome in her training. Technically, Sonata no. 3 shows little advancement over the second sonata; however, Schumann has introduced some of the more figurative aspects of music, such as memory, in the sonata for his oldest daughter.

Example 5.15: The Triumph Theme in op. 118, no. 3, iv



Like music written for "the fair sex" in the eighteenth century, music composed for children assumes an inferior role in the history of western music. Schumann's *Drei Klaviersonaten für die Jugend* presents a peculiar example because as a piece written for children, it demonstrates the pedagogical ideals

described in his maxims, while simultaneously fulfilling the formal expectations of the esteemed piano sonata. Analysis of the form, key, harmonic processes, motivic and gestural development, phrasing, and texture of the sonatas, exposes their underlying complexity, despite their relatively simplistic level. In the following chapter I will argue that the difference in the degree of difficulty between the sonatas for the young and Schumann's earlier piano sonatas does not justify their placement into separate generic categories.

CHAPTER 6: THE GENRE OF CHILDREN'S MUSIC

Schumann's early piano music earned him neither a comfortable living nor wide public acceptance as a composer. In his essay "Schumann and the Marketplace: From Butterflies to *Hausmusik,"* Anthony Newcomb cites Carl Kossmaly from 1844:

> The early piano music strove too much for strange, puzzling effects and 'Bizarreries.' [Kossmaly] also complains that the music is often so difficult to play that only the Liszts and Thalbergs of the world can produce even an acceptable performance. Franz Brendel's detailed and searching article of 1845, the most important early survey of Schumann's output, echoes and expands these remarks. . . . He cites five reasons for this failure to find a broad audience. . . . First, little has been written about the pieces in musical journals. Second, the pieces are exceptionally difficult and yet not grateful to play. . . . they cannot be played by virtuosi in concert, one of the main avenues for their becoming known. Third, only a longer acquaintanceship will reveal their *tiefere Geist*. At the outset, before one conquers the technical difficulties, everything is completely bewildering. . . . many pianists give up on the pieces after the first reading. Fourth, the modern, youthful tone (*Stimmung)* of the pieces puts off many older players. . . . Lastly, the harmonic harshness discourages some people.

Newcomb notes that, even in 1860, critics claimed that the early piano pieces were "'too difficult to play and to understand for the common dilettante; for the professional musician they were too eccentric and too far outside the habitual and the traditional rules of art'." Schumann's early output was commercially unsuccessful because "the challenges to musical understanding posed by its formal games, by its complex textures and persistent syncopations, and by its

extremely quick rate of emotional change made it inappropriate for the diversion-oriented public concert of the 1830s."[45]

Schumann's output through 1838 consisted of the "Abegg" Variations, *Papillons*, Paganini-Studien, *Davidsbündlertänze, Carnaval,* Sonata No. 1, Phantasiestücke, and Etudes Symphoniques. While variations, etudes, and sonatas were common and popular genres at the time, Schumann's were very characteristic and unconventional examples. For instance, the "Abegg" Variations, shown in example 6.1, exploit less of a theme than a motivic cell. Similarly, Schumann's etudes are what Newcomb calls "a complicated generic hybrid . . . more the *etude charactéristique* than the virtuoso etude of dazzling figurational display."[46] Likewise, the Sonata in $F^{\#}$ minor presents a formal hybrid, a "masterly tone poem," in Yonty Solomon's opinion.[47]

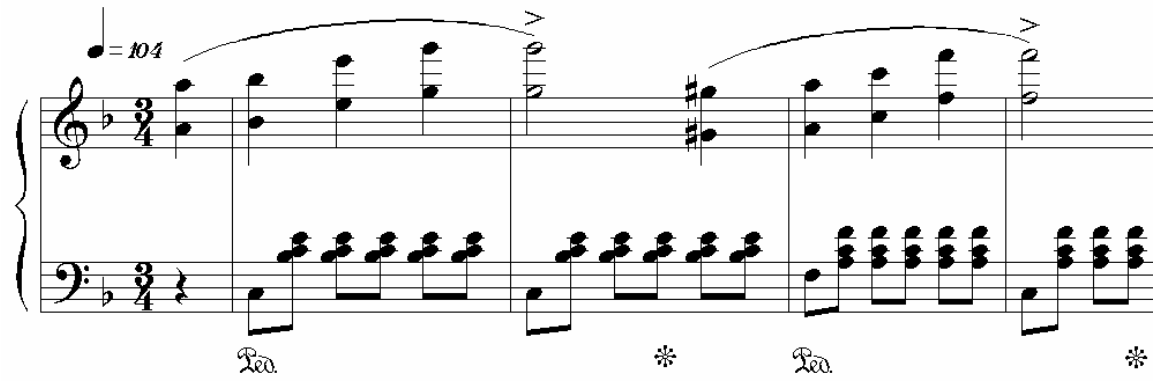
---

[45]. Carl Kossmaly, "Ueber Robert Schumann's Claviercompositionen," *Allgemeine musikalische Zeitung* 46 (1844) quoted in Anthony Newcomb, "Schumann and the Marketplace: From Butterflies to *Hausmusik*," in *Nineteenth-century Piano Music*, ed. R. Larry Todd, (New York: Schirmer, 1990), 268–89.

[46]. Newcomb, "From Butterflies to *Hausmusik,"* 265.

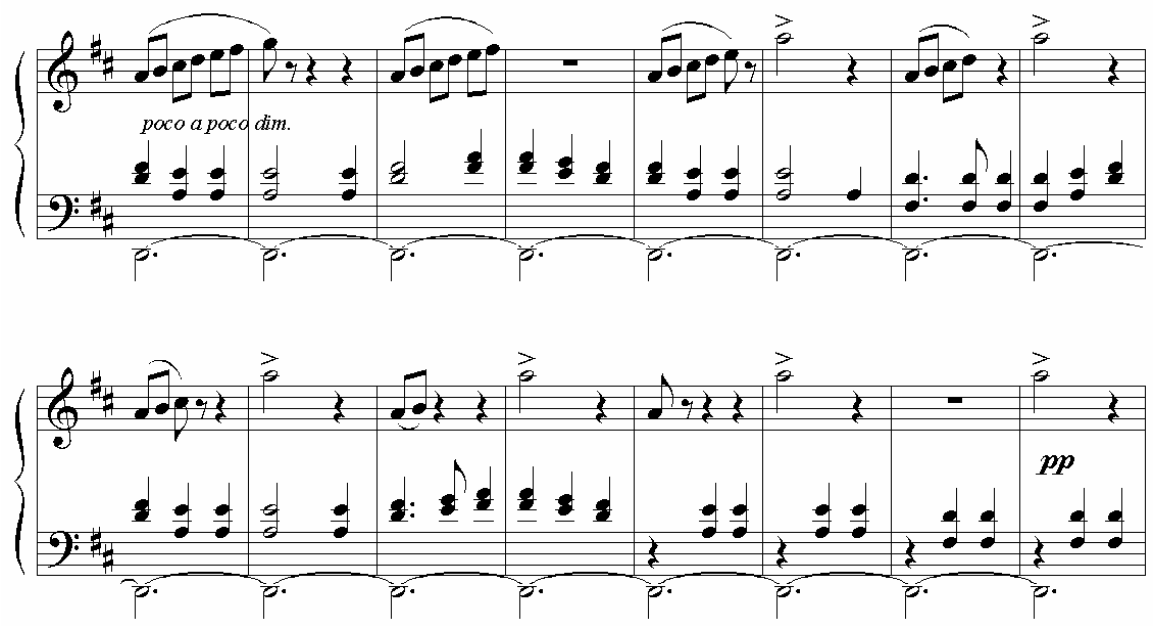
[47]. Yonty Solomon, "Solo Piano Music (I): The Sonatas and Fantasie," in *Robert Schumann: The Man and His Music*, ed. Alan Walker (London: Barrie and Jenkins, 1972), 46.

Example 6.1: “Abegg” Variations, op. 1

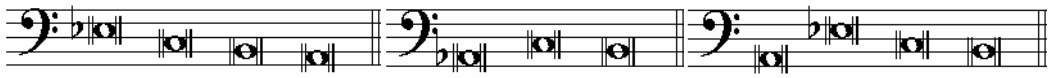


Papillons, Davidsbündlertänze, and *Carnaval,* on the other hand, embody Schumann’s well known innovation, the character set with descriptive titles. Example 6.2 samples the highly programmatic elements of these works. Example 6.2a presents an excerpt from the finale of *Papillons:* the calming of the rambunctious party as the “papillon” motive gives way to the clock striking six. In *Carnaval,* the elusive “Sphinxs” (see example 6.2b), the quotation of *Papillons* (see example 6.2c), and the reference to *Davidsbündlertänze* in the finale (“Marche des ‘Davidsbündler’ contre les Philistins”) demonstrate the personal, self-reflexive style that came to exemplify the character set for Schumann.

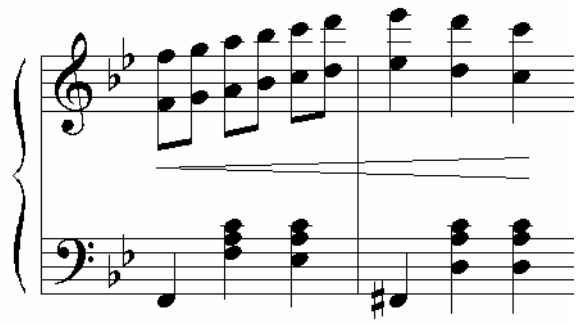
Example 6.2a: The “Papillon” Motive Yields to the Clock Striking Six in op. 2



Example 6.2b: “Es C H A” “As C H” “A Es C H” from *Carnaval*, op. 9



Example 6.2c: The “Papillon” Motive in *Carnaval,* op. 9, no. 6



Newcomb finds that Schumann’s shift in perspective was unexpected. As late as 1834, Schumann consistently focused on eccentric character sets and irregular sonata forms. Newcomb claims that “he showed no signs of moving

toward a commercially more acceptable, generically more conventional published output as the decade progressed."

While *Papillons* and *Carnaval* have received a good deal of attention in recent years, their lack of immediate success concerned not only Schumann, but Friedrich Wieck, whose opposition to his daughter Clara's engagement to Schumann in 1837 coincided with the composition of *Davidsbündlertänze.* Meanwhile, Clara pressured her husband to write works that would gain the support of the public:

> 'Listen Robert, won't you for once compose something brilliant, easily understandable, and something without titles, something that is a complete, coherent piece, not too long and not too short? I would so love to have something of yours to play in concerts, something written for an audience. Admittedly, that is degrading for a genius, but politics demands it now; once one has given the public something that it understands, then one can also put something a bit more difficult before it – but the audience must first be won over'

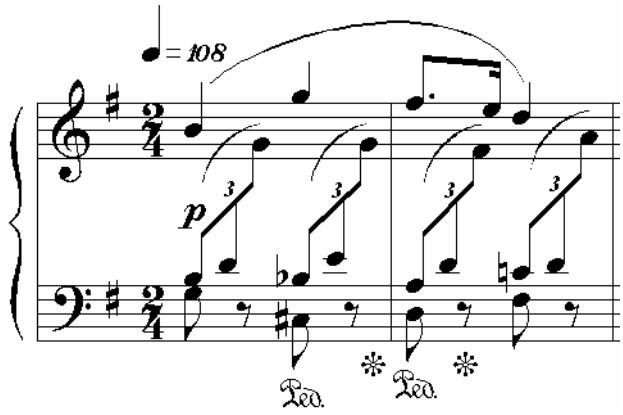
Schumann eventually came to terms with the demands of his wife and father-in-law: "He had simply decided, on some level at least, to stop beating his head against the wall." [48] Schumann knew that the type of music he had been composing had not been accepted by the majority of the general public. He realized that he must devise a new strategy.

In 1838 Schumann finally found a way to endear the public to his piano music and *Kinderszenen* became his first commercially successful composition. As shown in example 6.3, an excerpt from the first movement of *Kinderszenen*

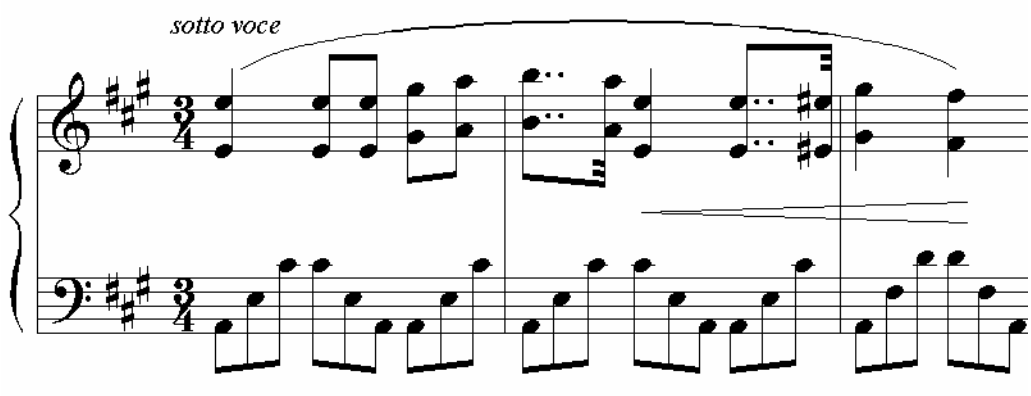
[48]. Newcomb, "From Butterflies to *Hausmusik*," 266, 268.

and a stylistically similar excerpt from the introduction of the Sonata in F-sharp minor reveal that a higher level of technical proficiency is required to perform the latter—extended left-hand range, doubling of octaves in the right hand, and increased three-against-two rhythms—all pointing toward a greater sense of independence between hands. Shortly after the publication of *Kinderszenen,* Schumann composed the *Arabeske* and *Blumenstück,* which technically demanded less than his works from the early 1830s. On the other hand, *Kreisleriana,* the Humoreske in B^{b}, and *Novelletten,* some of his most quirky, moody, ambitious, and unconventional works, were all completed by 1839.

Example 6.3a: *Kinderszenen,* op. 15, no. 1



Example 6.3b: Sonata in F-sharp Minor, op. 11



With the exception of the piano concerto and a series of compositional exercises on fugal writing and pedal piano (organ), Schumann did not return to the composition of piano works until 1848 with *Album für die Jugend.* Meanwhile, between the Wars of Liberation and the onset of revolution in 1848, commercial institutions quickly learned how to take full advantage of the buying power of the recently empowered middle class. Piano makers profited enormously as more and more families bought keyboards for their homes. Accordingly, music publishing companies recognized the growing demand for sheet music written expressly for amateur pianists, namely *Hausmusik,* and many composers reaped the benefits of this new market force. Schumann recognized this business opportunity and, although he detested music that had little artistic quality but had the ability to please a crowd, the financial burden of his family forced Schumann to loosen some of his standards.

The *Album,* like *Kinderszenen,* represented a cultural movement in Germany that questioned the social purpose of music and a refined focus on

musical education and the home. The byproduct of this movement, *Hausmusik,* represents a musical consequence of a *Biedermeier* sensibility that focused on domestic tranquility and centered on the concept of *Bildung* (the specifically German characteristic of nature and self-cultivation). In his book *Robert Schumann: Herald of a New Poetic Age,* John Daverio claims that Schumann's turn towards *Hausmusik* was ironic because *Biedermeier* culture, which was "centered around the home (the living room, in particular) over which the eldest male presides, obsessed with order, repelled by the erotic aspects of life, and secure in a naïve religious faith," [49] represented the conservative opposite of his romantic ideals. Herein lies my fundamental question: As I have stated above, Schumann's turn toward *Hausmusik* represented a loosening of his standards concerning writing music for the money; however, does this change also correspond to a sacrifice of his artistic ideals? Does Schumann maintain his lofty aesthetics even when writing music for amateurs? Does the *Album für die Jugend* and the music Schumann wrote since then present the romantic qualities evident in his early work?

In his generic categorization of Schumann's piano music (see figure 6.1), Newcomb distinguishes between three compositional stages.[50] The first phase consists of Schumann's most celebrated works, all written before 1840. His

[49]. John Daverio, *Robert Schumann: Herald of a "New Poetic Age"* (New York: Oxford University Press, 1997) 395–396.

[50]. Appendix 3 presents a complete listing of Schumann's piano works with titles, opus numbers, and dates.)

studies in compositional technique comprise the second phase of 1845. The third phase, *Hausmusik,* includes most of the pieces Schumann wrote after 1848. In his somewhat puzzling table, the first column represents the third phase, the second phase falls in the fifth column, and the first phase includes everything else. Newcomb defends his categorization:

> Although these succeed each other in time, they are not three phases in an evolving style, such as one posits for Beethoven—phases differing from one another in important ways, but involving generically comparable pieces developing out of one another in a kind of unfolding narrative. In Schumann's case, these phases are rather three separate, distinct compositional enterprises, separated by fundamental compositional and aesthetic changes of course rather than by gradual stylistic development.[51]

[51]. Newcomb, "From Butterflies to *Hausmusik*," 258.

Figure 6.1: Newcomb's Overview of Schumann's Piano Music by Genre[52]

	Easy Pieces *Hausmusik, Instruktives* Didactic, Diversional	Smaller Forms Exoteric, modest	 Esoteric, ambitious	Variations (all characteristic)	Etudes Characteristic	Virtuoso	Compositional (S*trenger Satz)*	Larger Forms (Sonata-related cycles or movements)
1828		Polonaises		[Louis-Ferdinand]				
1829								[C-Min Pia. Quartet]
1830			Op. 2	Op. 1 [Paganini B Minor]		Op. 7		[G-Minor Symph.]
1831				[Orig. Theme G Maj.]				Op. 8
1832			Op. 4			Op. 3		
1833				Op. 5 [Schubert, *Sehnsuchtswalzer*, Beethoven, Op. 92/2 Chopin, Op. 15/3]		Op. 10		
1834			Op. 9	[Op. 9]				Op. 11
1835				Op. 13				
1836								Op. 14
1837		Op. 12	Op. 6					Op. 17
1838		Op. 15	Op. 16					[F-Minor Sonata]
1839		Opp. 18, 19 23, 28, 32	Opp. 20, 21 Op. 26					Op. 22 [Op. 26]
1840								
1841								
1842								
1843								
1844								
1845							Opp. 56, 58, 60, 72	
1846								
1847								
1848	Opp. 66, 68	Op. 76						
1849		Op. 82						
1850	Op. 85							
1851	Op. 109 [Op. 99]	Op. 111						
1852								
1853	Opp. 130, 118, 126 [Op. 124]		Op. 133				[Op. 126]	[Op. 118]

Dates are roughly those of composition, save for opp. 99 and 124, whose brackets signify that they are special cases. Brackets may also signify secondary generic categories (for opp. 9, 26, 118, 126) and unpublished works (variation sets and sonata types of 1828–1833).

I find Newcomb's detailed treatment of the first phase and relative neglect of the second and third phases problematic. While Newcomb posits no fewer than five separate sub-phases for Schumann's early works, those classified as *Hausmusik* all fall into a single column (with the exception of the bracketed opp.

[52]. Ibid., 263.

126 and 118, which include secondary classifications of “Compositional” and “Larger Forms,” respectively) as if each piece represented the same genre and design. Those considered “Compositional” exercises (second phase) all fit neatly within a single column as well. Though further categorization of the four pieces from the second phase seems unnecessary, the nine pieces of *Hausmusik* warrant a closer evaluation. I do not intend to undermine Newcomb’s classification system; on the contrary, I merely wish to enrich it with a more scrupulous consideration of Schumann’s late piano music. Using Newcomb’s secondary categorization of opp. 126 and 118 as a model, I would like to propose figure 6.2 as a more detailed representation of this repertoire.

Figure 6.2: Overview of Pieces from Schumann’s Third Phase by Genre

	Hausmusik	Smaller Forms	Compositional	Larger Forms	4-Hand Collections
1848	[Opp. 66, 68]	Op. 68			Op. 66
1849					
1850	[Op. 85]				Op. 85
1851	[Opp. 109, 99]	Op. 99			Op. 109
1852					
1853	[Opp. 130, 118, 126, 124]	Op. 124	Op. 126	Op. 118	Op. 130

I chose to use brackets in the first column because I don’t find the label *“Hausmusik”* of utmost importance. Rather I placed each of the individual pieces primarily in the appropriate category based on the style or genre, consistent with

Newcomb's method for pieces from the first phase. Secondly, I created a separate category for the four-hand works, each of which Schumann designed as a cycle of character pieces or dances. Newcomb casts these pieces off as examples of *Hausmusik* without any mention of Schumann's four-hand music written before 1848. Lastly, I placed opp. 68, 99, and 124 in the "Smaller Forms" column, even though the compositional processes underlying opp. 99 and 124 trace back to the early/mid-1830s.

In her article about the *Album,* Lora Deahl does not include opp. 66, 99, or 124, but instead includes op. 79, *Liederalbum für die Jugend*, the accompanied-song counterpart to *Album für die Jugend.* Interestingly, neither Deahl nor Newcomb explain their reason for classifying certain pieces as *Hausmusik*. Although both writers believe that *Hausmusik* was defined first by performance venue, and only subsequently by style or genre, Schumann only designates opp. 68, 85, and 118 as pieces written specifically "für die Jugend" or "für Kinder." The remaining pieces (*Bilder aus Osten, Bunte Blätter, Ballszenen, Albumblätter,* Sieben Stücke in Fughettenform, and *Kinderball)* do not specify the intended performer or venue. (*Kinderball,* like *Kinderszenen,* could imply memories of childhood rather than music for children.) John Daverio eloquently describes the difficulty in pinning down the exact definition of *Hausmusik:*

> Although mainly intended for the delectation of the family circle, *Hausmusik* might just as well find its way into the aristocratic or royal salon; witness Schumann's report on Clara's performance of selections from the *Album für die Jugend* at the Hannoverian court. Nor is a definition on stylistic grounds any easier to formulate. A

> fine line separates the stylized naïveté of the *Kinderszenen* from the insouciance of the *Album für die Jugend,* a number of whose pieces (especially from the second part of the collection, 'for older children') would not sound out of place in the 'poetic' collections of the 1830s. What emerges in much of the *Hausmusik* for piano is a delicate tension between simplicity and high art.[53]

As shown above in figure 6.2, all the pieces from Schumann's third phase do not belong in a single generic or stylistic group together, leading me to the conclusion that despite his claim to the contrary, Newcomb's classification system relies entirely on chronology, not just place of performance and style or genre. One might argue that placing these pieces in a category entitled "Easy Pieces" justifies their distinction based on technical level; however, the entirety of Schumann's piano repertoire could then fit on a continuum of difficulty level, with *Album für die Jugend* on one end and the Paganini-Studien on the other, leaving works like *Arabeske, Kinderszenen,* and *Waldszenen* somewhere in between.

Newcomb argues that Jean-Paul's influence on Schumann contributes to his stylistic changes of the late 1840s. Admittedly, most of Schumann's late piano works lack technical challenges like doubled octaves, extended range, double accidentals, unusual tuplets, and hand independence apparent in much of his earlier output. On the other hand, many stylistic similarities, including allusions to the narrative style of Jean-Paul, exist between the two periods. More specifically, even though the novelty of his innovative characteristic cycle had faded, the

[53]. Daverio, 13–14.

creative musical language of the early sets, described in the following passage by Robert Schauffler in 1945, pervades Schumann's late cycles as well:

> Short-winded, crude, and awkwardly proportioned though they sometimes were, they were unique in their comparative independence of earlier models, in variety, enthusiasm, fullness of life, boundlessly resourceful invention, self-renewing verve, novelty of harmony, rhythm, and melody, and in spontaneous, pellucid mirroring of every facet of a personality richly fanciful and compelling in its intimate charm.[54]

Contrary to a chronological parsing of his output, the relationship of mode and genre in Schumann's piano music endures throughout his career. The variations, fantasies, character pieces (with the exception of *Kreisleriana*, one of Schumann's most difficult works, which lacks descriptive movement titles) exploit major key signatures (in their first movements, at least). However, the minor mode permeates the more "serious" genres—concerto, etude, romance, fugal exercise, and sonata (except for *Drei Klavier-Sonaten für die Jugend,* op. 118—the only sonata in Newcomb's *Hausmusik* category). Thus, a meaningful comparison between Schumann's early and late periods relies on the alignment and assessment of similar genres. In other words, *Papillons, Carnaval, Kinderszenen,* and the other early character-piece sets, find their later counterparts in pieces such as *Album für die Jugend* and *12 vierhändige Klavierstücke für Kinder,* op. 85; and deserve corresponding evaluation.

---

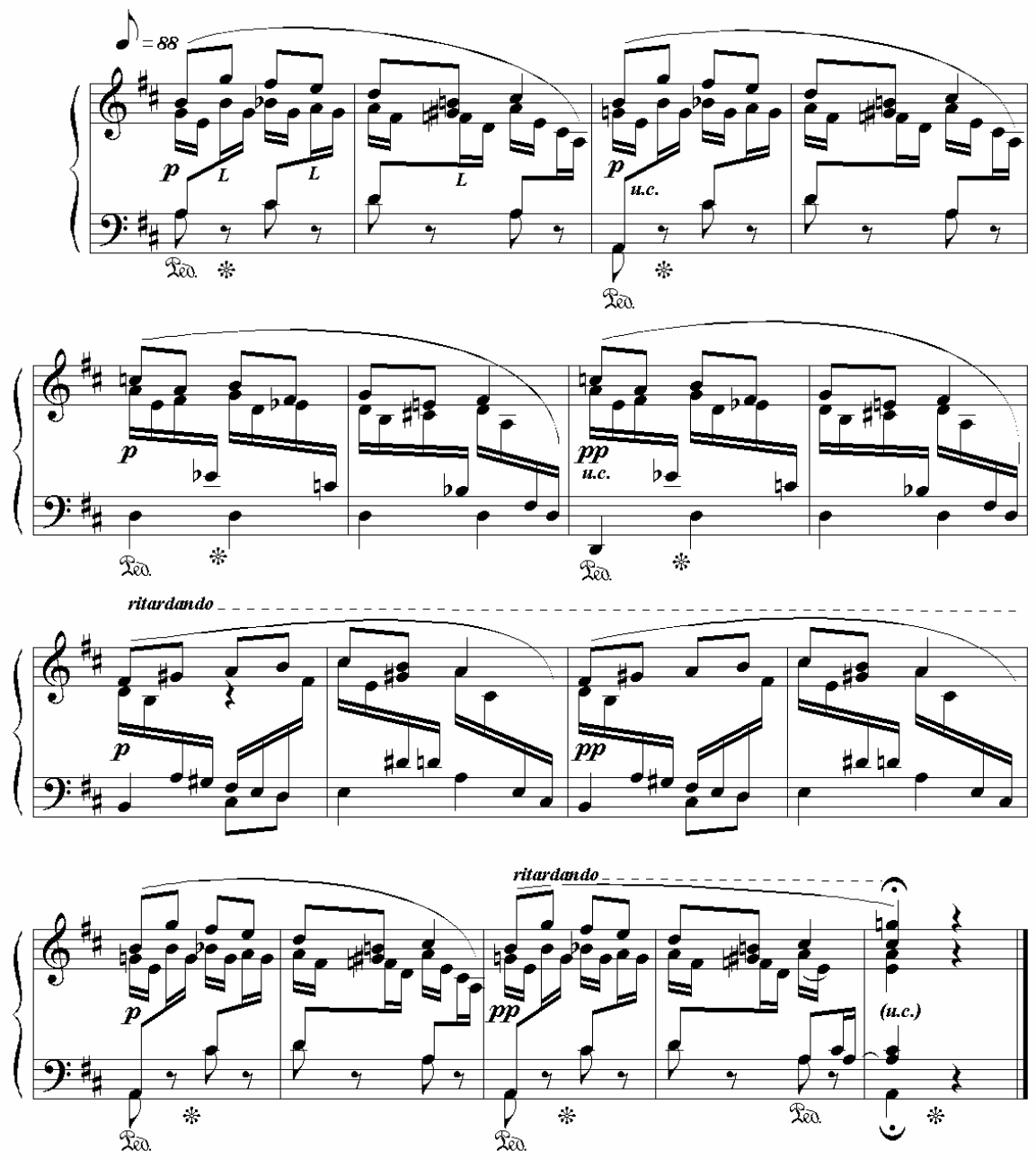
[54]. Robert Haven Schauffler, *Florestan, the Life and Work of Robert Schumann* (New York: H. Holt and Co., 1945), 277.

Likewise, *Drei Klavier-Sonaten für die Jugend* should be compared to the sonatas of the 1830s.

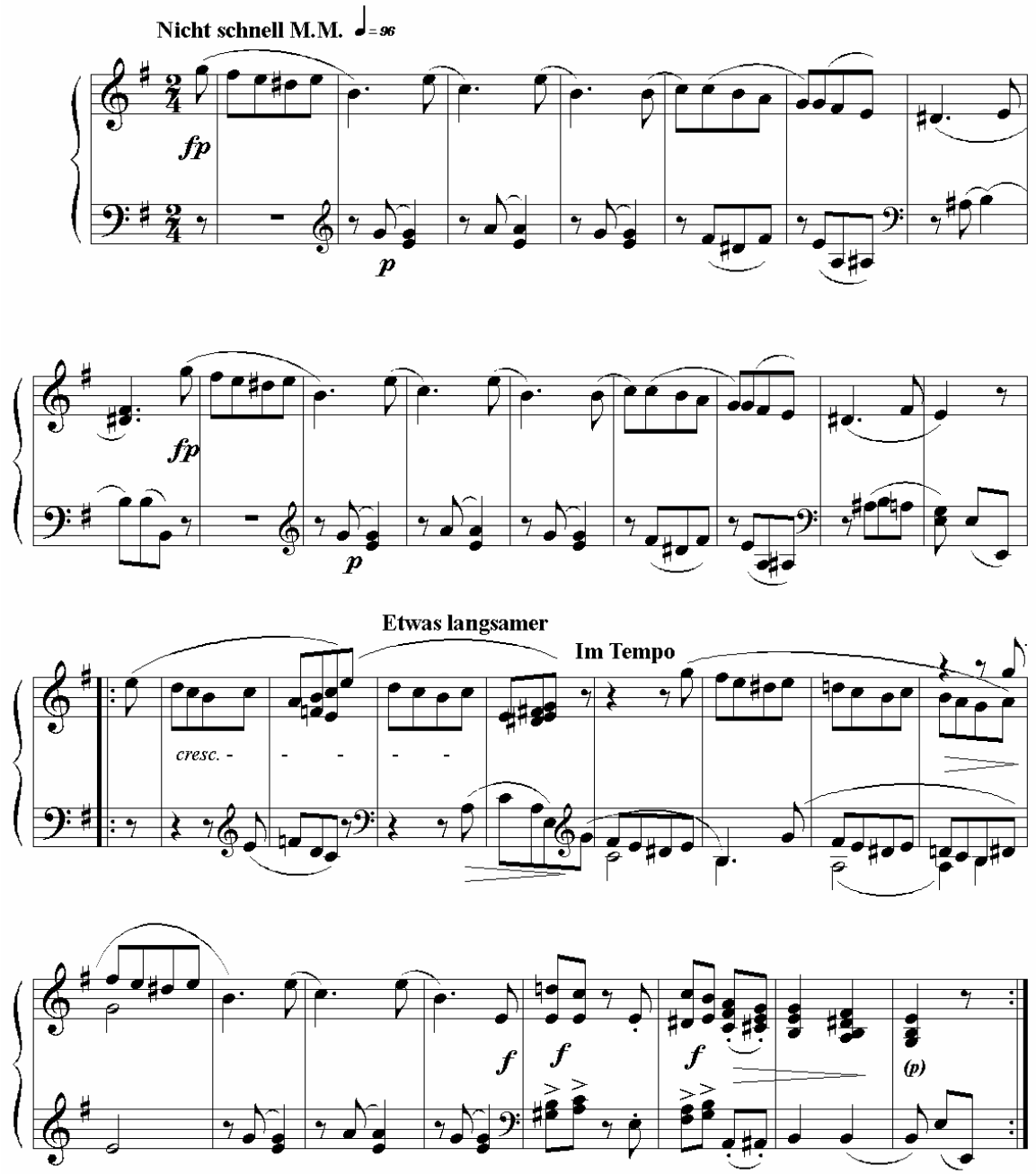
The fine, almost imperceptible line Daverio draws to separate "the stylized naïveté of the *Kinderszenen* from the insouciance of the *Album für die Jugend"* corresponds to a "falling off in depth of artistic inspiration" for Ian Sharp. He argues that "Erster Verlust" from the *Album* sounds "too neat and tidy, metrically and thematically" when compared to "Bittendes Kind" of the earlier opus. (Example 6.4 provides the entire short score for each piece.) For Sharp, the "perfunctory" final authentic cadence and "ubiquitous" repeat sign of "Erster Verlust" indicate compositional weaknesses when contrasted with the "enigmatic unresolved dominant seventh" in D major that concludes "Bittendes Kind."[55] I agree with Sharp's assessment in that romantic aesthetics lauded incompleteness and the avoidance of unequivocal endings; however, the very next piece in *Kinderszenen,* "Glückes genug" also has a key signature of D major, making, in retrospect, not an enigma out of the dominant-seventh chord, but merely a simple transition to the next movement. The E-minor chord that concludes "Erster Verlust," on the other hand, reverts back to A major in "Kleiner Morgenwanderer" and this modulation to the major subdominant sounds like a digression, albeit every bit as *glücklich* as its *Kinderszenen* counterpart.

[55]. Ian Sharp, "Wasted on Play? 150 Years of Learning from Schumann," *Musical Times* 140 (Fall 1999): 43.

Example 6.4a: “Bittendes Kind” from *Kinderszenen,* op. 15, no. 4



Example 6.4b: “Erster Verlust” from *Album für die Jugend,* op. 68, no. 16



Metrically, both “Bittendes Kind” and “Erster Verlust” exploit regular two- and four-measure phrases, respectively, in 2/4 time. Ironically, the only exception

appears in mm. 21–24 of the “too neat and tidy” little piece from the *Album.* Although the two pieces differ thematically, neither technique implies superiority. Quite to the contrary, Schumann treats each theme appropriately according to the character of the pieces. In “Bittendes Kind,” Schumann presents each idea and then immediately (ubiquitously?) repeats it. The initial theme (mm. 1–2) revolves around the dominant and ends with the leading tone. The move towards the subdominant in the second section (mm. 5–6) comes to rest on the tonic, which yields again to the dominant in the third stanza (mm. 9–10). The piece comes to a close with a return of the first theme, ending with the dominant seventh. Thus the overall scheme suggests tension and desire characteristic of dominant harmony, which, finding temporary solace, then returns climactically as the final cry of the “Pleading Child.”

Schumann’s thematic treatment in “Erster Verlust,” on the other hand, creates an entirely different narrative. The antecedent/consequent construction of the first sixteen measures precedes a transposition and tonicization of the major submediant. Only four measures later, the theme reappears in its original key, imitatively, in both hands. Like “Bittendes Kind,” the original material returns at the end, followed by a chordal cadential expression. The precedence of the minor tonic, a simple analogue to sadness, gives way only very briefly to another key in mm. 17–20. The new major key area is confirmed in m. 18; however, this brighter tonicization ultimately fails. The idea returns almost immediately, this time consumed by the grief of the original minor tonic. Like a young child

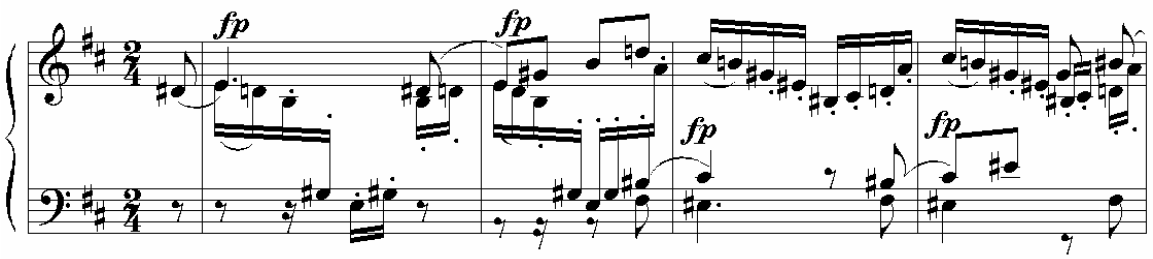
experiencing “First Sorrow,” every facet of this piece’s existence reverts back to the pervasive minor-ness of the first phrase. Appropriately, our child quickly forgets his or her sorrow with the A-major triad that introduces the next piece.

The presence of three distinct voices and unusual gestural processes denotes the relatively advanced technical level of *Kinderszenen,* in comparison to “Erster Verlust.” Except for mm. 21–24 (mentioned previously as the point at which regular phrasing disappears), “Erster Verlust” maintains two separate voices. The added third voice in “Bittendes Kind” offers harmonic fulfillment and textural complexity, as well as a greater level of chromaticism, as in mm. 5–6 where the middle voice contains a chromatic descending line. Likewise, the placement of left-hand notes in the right-hand part of “Bittendes Kind,” not found in “Erster Verlust,” complicates performance by obscuring the pianist’s visual perception of how the piece will feel to play, as discussed in Chapter 4. After rehearsal, the pianist will learn to distinguish sections of the piece based on the gestural requirements. While “Erster Verlust” does not contain the same level of gestural or textural complexity, one can locate similar techniques in later pieces from the *Album* (like “Reiterstück”).

As a pedagogical piece designed for child performers, *Album für die Jugend* differs in purpose and in intended performer from its adult-oriented predecessor, *Kinderszenen,* despite their obvious likenesses in title and difficulty level. The educational content of the *Album,* however, does not eradicate Schumann’s authentic voice or overpower its inherent charm.

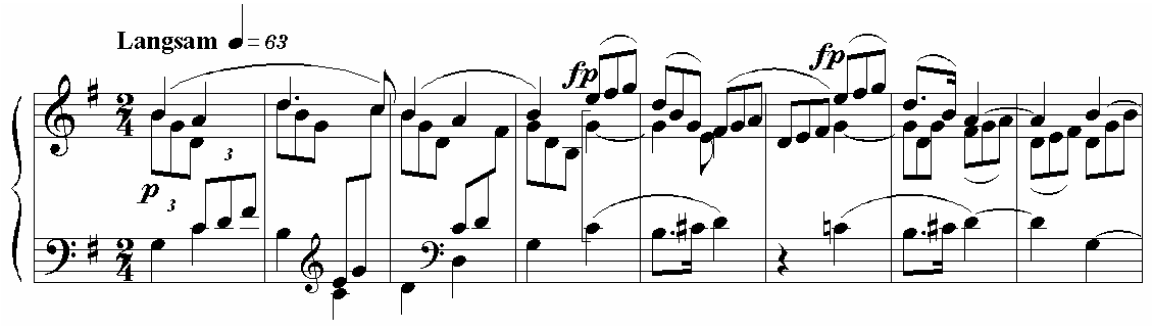
Pianist Jörg Demus notes that Schumann's distinctive use of counterpoint and harmony became a trademark of his style: "The melodies, or melodic fragments appear to grow out of the very texture of his keyboard style."[56] Schumann's contemporaries, including Mendelssohn, found his harmonic progressions experimental and sometimes offensive. Schumann's unusual usage of typical chords and treatment of dissonance invites comparison to Beethoven's last quartets. Though Newcomb claims that "harmonic harshness" disappears in Schumann's late music, example 6.5 reveals that the second of the *Drei Klaviersonaten für die Jugend*, op. 118, exhibits both crude harmonies and texturally motivated melodic figures.

Example 6.5a: Complex Harmonic Motion in op. 118, no. 2, iv



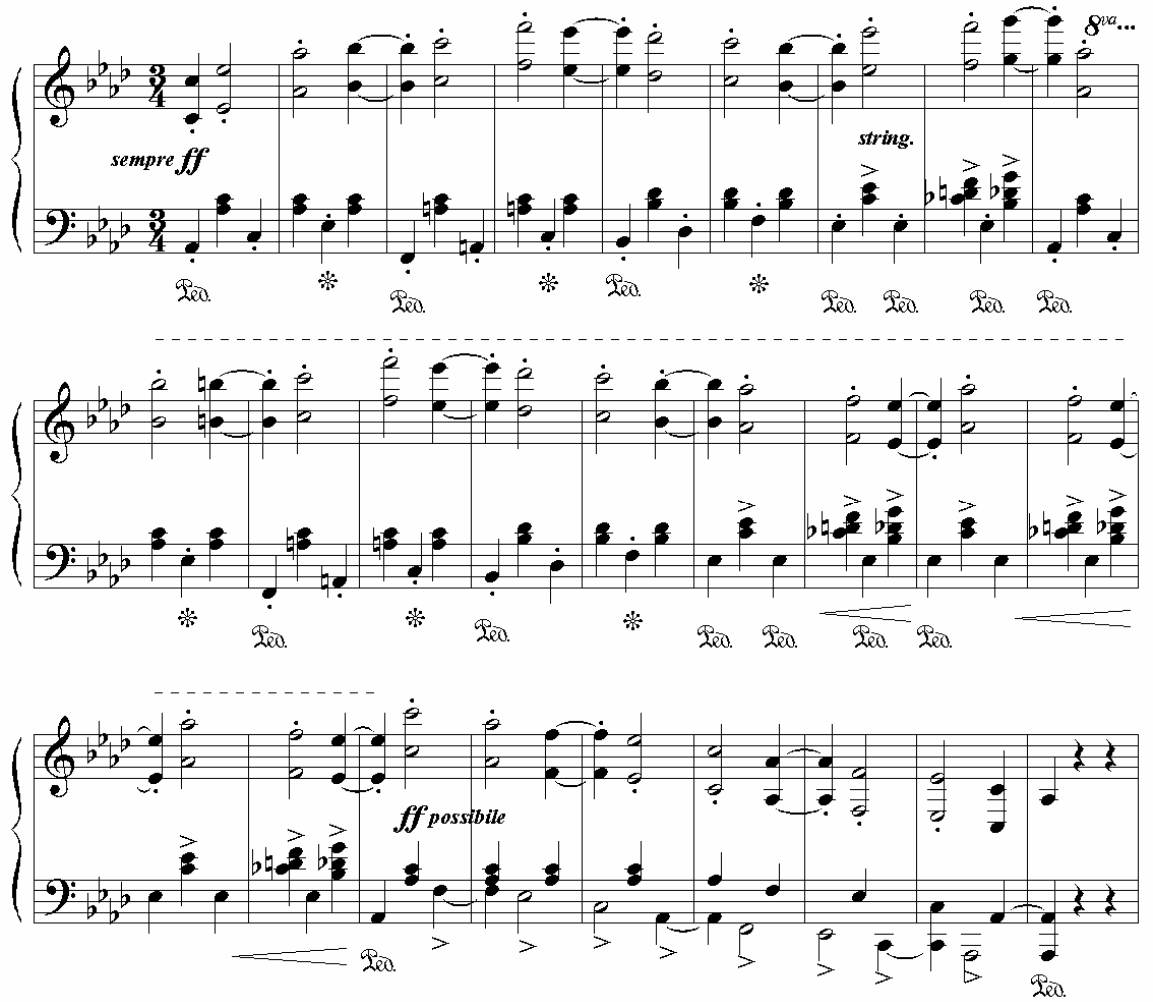
[56]. Jörg Demus, Liner Notes from *Robert Schumann: Complete Works for Piano*, Musical Heritage Society, OR 400–402, LP.

Example 6.5b: “Abendlied” from op. 118, no. 2, iii

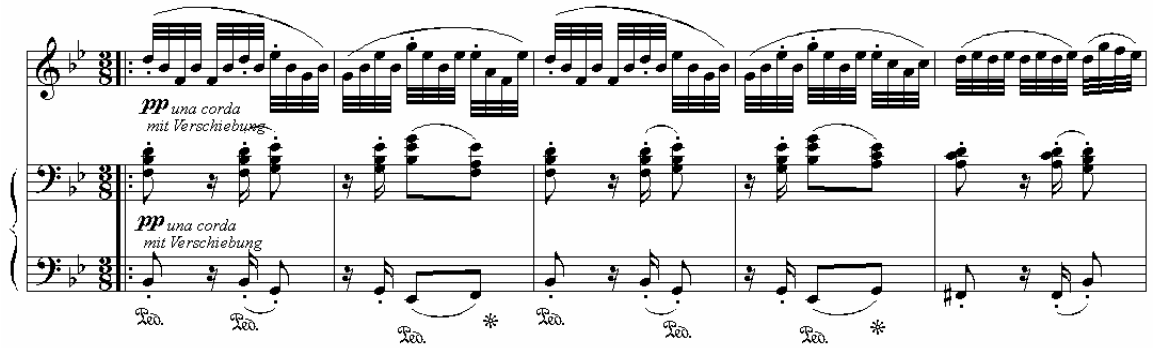


Both Schumann’s early and late works also employ hemiolas. Example 6.6 provides excerpts from *Carnaval* (1834–1835) and *12 vierhändige Klavierstücke für Kinder* (1849), both of which display metrical disguises. Thus, the most salient features (from the pianist’s perspective) of Schumann’s style permeates the music of both the first and the third phases, supporting my claim that the didactic intention of the later works does not correspond to an creative decline in the composers output.

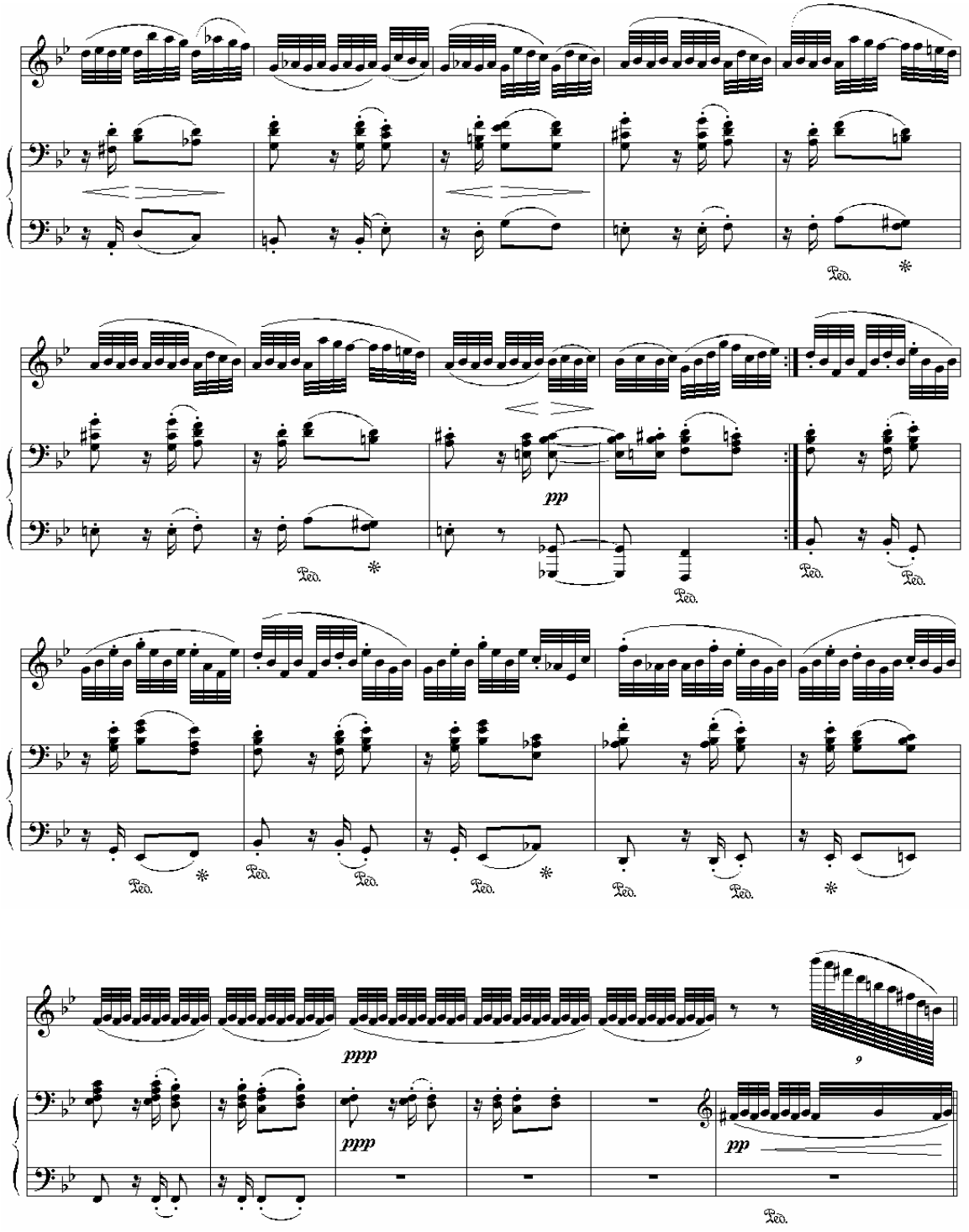
Example 6.6a: Metrical Obscurity in *Carnaval*, op. 9, no. 21



Example 6.6b: Metrical Obscurity in *12 Vierhändige für kleine und grosse Kinder,* op. 85, no. 9



Example 6.6b: (cont.)



My revision of Newcomb's categorization (refer to figure 6.2) suggests placing less importance on chronology and reconsidering Opp. 66, 68, 85, 109, 118, 124, and 130 in terms of their generic and stylistic vocabulary. Daverio agrees that "many of the current attempts to sketch out a periodic division of Schumann's output result in a series of binary oppositions: esotericism versus accessibility, poetry versus prose, engagement versus withdrawal." Perhaps some of these oppositions are appropriate, but the value judgments are obvious: the first term in each pair represents higher artistic worth. While many authors find Schumann's late works to lack the quality of the early ones, the oppositions are overgeneralizations. Like Daverio, I find that Schumann's work cannot be simply categorized into two chronological stylistic categories. Daverio finds that the late music reveals a number of tendencies: "*Biedermeier* accessibility, republican fervor, virtuoso display, humanist religiosity." While certain pieces may be characterized more adequately by any one of these tendencies, they are all united by "an unflinching faith in the ideal that Schumann had already set for himself as a youth: the possibility of a poetic music."[57] While the social climate of post-revolutionary Germany must have had an effect on Schumann's art, the late piano music maintains the creative fervor of his earlier output, but offers it in a more accessible package.

[57]. Daverio, 393–395.

CHAPTER 7: CONCLUSION

The notion of musical genre underwent significant changes in the nineteenth century. The idea of absolute music, the rise of the virtuoso, the flourishing of romanticism, and the explosion of the piano making and music publishing businesses had drastic effects on the piano repertoire from that time period. Robert Schumann, pianist, pedagogue, journalist, and composer pushed the boundaries of genre in his music, defended his actions and challenged those of his contemporaries in his writing, and educated future generations with his aphorisms. Schumann's success with the character set and manipulation of traditional generic expectations in his music for amateurs represent his challenge to inherited notions of musical genre. Pieces like *Kinderszenen, Album für die Jugend,* and *Drei Klaviersonaten für die Jugend* exemplify Schumann's innovative steps in the expansion of genre systems and all were written either for or about children.

As shown in the comparison of *Kinderszenen* and the *Album für die Jugend,* Schumann's late piano works do not symbolize a falling off in depth or creative decline, but pioneering generic experiments that match their earlier counterparts in originality and musical innovation. An evaluation of Schumann's critique of insipid virtuosity is incomplete without consideration of the music written for children.

Kinderszenen was written for adult performers, but its connection to Schumann's music for children is more significant than the simple allusion to childhood indicated by its title. *Kinderszenen* and the music for children share a common cultural function, and that is to combat insipid virtuosity; however, the musical vocabulary used to achieve this goal is somewhat different in each case. *Kinderszenen* exhibits a tendency toward three-voice textures, pedal tones, introversion through hand overlapping, the possibility of an imagined sound world, innovative transpositions, and most specifically, the employment of equivocal gestures as a means of demanding contemplation of deceptively difficult music. On the other hand, the pieces for children provide musical illustrations of his pedagogical ideals, such as exemplary voice leading, progressive difficulty levels, and a distinct lack of "mindless" finger exercises. Though the strategies of anti-virtuosity are varied, they all clearly represent Schumann's poetic ideals and even the simplest passages call for deliberation and constant musical vigilance.

Album für die Jugend and especially *Drei Klaviersonaten für die Jugend* have been neglected in recent scholarship, but their status as educational models that stand in direct contrast to the tedious finger exercises that Schumann saw as the seed of insipid virtuosity is essential in the conception of a genre of anti-virtuosity. It is precisely the goal of anti-virtuosity that binds Schumann's music for children with his music about children.

Records show that Schumann's late music, i.e. the music for children, earned him more money than his earlier, more esoteric works. Often seen as artistic weakness or "selling out," detailed analysis of these works indicates a preservation of Schumann's anti-virtuosic sentiments. In addition, an examination of his critical writings reveals his proclivity for finding meaning in all musical utterances. The idea of writing music simply for monetary compensation with a disregard for the quality of that music is plainly un-Schumannesque.

While the precise definition and categorical parsing of genres in Schumann's piano music are elusive, recognition of generic similarities in *Kinderszenen* and the *Album* provides a broader picture within which we can study the expansion of genre systems in the ten years that separate their conceptions. Written in 1838, *Kinderszenen* belonged to the category of the character set, like *Papillons* or *Carnaval*. Unlike its predecessors, however, *Kinderszenen* enjoyed wide public approval. I believe that its success rests on the notion that it should conjure images of childhood innocence, which represents the polar opposite of virtuosity and its seductive practitioners. By itself, *Kinderszenen* does not challenge virtuosity, but the reemergence of child-centered music in *Album für die Jugend* validates my claim that Schumann specifically embraced the anti-virtuosic elements uncovered in *Kinderszenen*.

Heavily influenced by the ideals high romanticism, Schumann was torn between two worlds. On the one hand, he sought to uphold the ideals of his literary heroes, despite the possibility of public rejection. On the other, he had a

large family to support and his ideological nemesis, the genre of virtuosity, provided the shortest route to financial success in the music business. By promoting his genre of anti-virtuosity, Schumann cleverly managed to maintain his artistic standards while reaping the monetary benefits of appealing to the public. Schumann's music for and about children represents the culmination of his artistic ideals and his refusal to concede to the lure of virtuosity resulted in a repertoire that expresses the tremendous dedication to true art for which he will always be remembered.

APPENDIX 1: HOUSE-RULES AND MAXIMS FOR YOUNG MUSICIANS[58]

The cultivation of the ear is of the greatest importance. Endeavor, in good time, to distinguish tones and keys. The bell, the window pane, the cuckoo – seek to discover what tones they produce.

You must practice scales and other finger exercises industriously. There are people, however, who think they may achieve great ends by doing this; up to an advanced age, for many hours daily, they practice mechanical exercises. That is as reasonable as trying to recite the alphabet faster and faster every day. Find a better use for your time.

"Dumb keyboards" have been invented; practice on them for a while in order to see that they are worthless. Dumb people cannot teach us to speak.

Play in time! The playing of some virtuosos resembles the walk of a drunken man. Do not make these your models.

Learn the fundamental laws of harmony at an early age.

Do not be afraid of the words "theory," "thorough-bass," "counterpoint," etc.; they will meet you halfway if you do the same.

Never strum! Always play energetically and never fail to finish the piece you have begun.

Dragging and hurrying are equally great faults.

Try to play easy pieces well; it is better than to play difficult ones poorly.

See to it that your instrument is always in perfect tune.

It is not enough for your fingers to know your pieces; you should be able to hum them to yourself, away from the piano-forte. Sharpen your power of imagination so that you may be able to remember correctly not only the melody of a composition, but likewise its proper harmonies.

Try to sing at sight, without the help of an instrument, even if you have but little voice; your ear will thereby gain in refinement. If you possess a sonorous

---

[58] *Schumann: On Music and Musicians*, ed. Konrad Wolff, trans. Paul Rosenfled. Pantheon Books Inc.: New York (1946) 30-38.

voice, however, do not lose a moment's time but cultivate it immediately, and look upon it as a most precious gift bestowed by Heaven.

You must reach the point where you can hear the music from the printed page.

When you play, do not concern yourself with who may be listening.

Always play as though a master were present.

Should anyone place an unknown composition before you, asking you to play it, first read it over.

If you have finished your daily musical work and feel tired, do not force yourself to labor further. It is better to rest than to practice without joy or freshness.

When you grow older, avoid playing what is merely fashionable. Time is precious. It would require a hundred lives merely to get acquainted with all the good music that exists.

No children can be brought to healthy manhood on sweet-meats and pastry. Spiritual like bodily nourishment must be simple and solid. The masters have provided it; cleave to them.

Virtuoso tricks change with the times; only where proficiency serves higher purposes has its value.

You ought not help to spread bad compositions, but, on the contrary, help to suppress them with all your force.

Never play bad compositions and never listen to them when not absolutely obliged to do so.

Do not seek to attain mere technical proficiency – the so-called *bravura*. Try to produce with each composition the effect at which the composer aimed. No one should attempt more; anything further is more caricature.

Look upon alterations or omissions, or the introduction of modern embellishments in the works of good composers as something detestable. They are possibly the greatest insults that can be offered art.

Question older artists concerning the choice of pieces for study; thus you will save much time.

You must gradually learn to know all the most important works of all the important masters.

Do not let yourself be led astray by the applause bestowed on great virtuosos. The applause of an artist ought to be dearer to you than that of the majority.

All which is fashionable again becomes unfashionable; and should you cultivate fashion until you become old, you will become a dandy whom no one respects.

To play overmuch in society is more injurious than advantageous. Study your audience; yet never play anything of which in your own heart you feel ashamed.

Lose no opportunity for making music in company with others, in duos, trios, etc. This will render your playing more fluent and sweeping. Accompany singers oftentimes.

If all were determined to play the first violin, we should never have complete orchestras. Therefore respect every musician in his proper field.

Love your instrument, but do not vainly consider it the highest and only one. Remember that there are other and equally fine ones. Remember also that there are singers, and that the highest expression possible in music is reached with chorus and orchestra.

As you grow older, converse more frequently with scores than with virtuosos.

Industriously practice the fugues of good masters; above all, those of J. S. Bach. Let *The Well-tempered Clavierchord* be your daily meat. Then you will certainly become an able musician.

Seek out among your comrades those who know more than you do.

Rest from your musical studies by industriously reading the poets. Often take exercise out in the open.

Much is to be learned from singers male and female. But do not believe all they tell you.

Behind the mountains there also dwell people. Be modest. You have never invented or discovered anything that others have not invented or discovered before you. And even if you have, consider it as a gift from above which it is your duty to share with others.

The study of the history of music and the hearing of masterworks of different epochs will speediest of all cure you of vanity and self-adoration.

Should you pass a church while the organ is being played, go into it and listen. If you long yourself to sit on the organ-bench, try out your little fingers, and marvel at this omnipotence of music.

Lose no opportunity of practicing on the organ; there is no instrument which takes a swifter revenge on anything unclear or sloppy in composition and playing.

Regularly sing in choruses, especially the middle voices. This will make you musical.

What do we mean by being musical? You are not so when with eyes painfully fixed on the notes, you struggle through a piece; you are not so when you stop short and find it impossible for you to proceed because someone has turned over two pages at once. But you are musical when, in playing a new piece, you almost foresee what is coming; when you play an old one by heart; in short, when you have taken music not only into your fingers, but into your heart and head.

How may one become musical in this sense? Dear child, the principal requisites, a fine ear and a swift poser of comprehension, come, like all things, from above. But this foundation may and must be improved and enlarged. You cannot do this by shutting yourself up all day like a hermit, practicing mechanical exercises, but by a vital, many-sided musical activity; especially by familiarizing yourself with chorus and orchestra work.

You should early come to understand the compass of the human voice in its four principal sorts. Listen to it in the chorus; seek to discover in which intervals lies its principal strength and through which of them it best expresses softness and tenderness.

Listen attentively to all folk songs. These are mines of the most beautiful melodies and will teach you the characteristics of the different nations.

At an early age practice reading in the old clefs. Otherwise many treasures of the past will remain hidden from you.

Start early to observe the tone and character of the different instruments; try to impress the tone color peculiar to each upon your ear.

Never miss an opportunity of hearing a good opera.

Highly honor the old, but also meet the new with a warm heart. Cherish no prejudice against unknown names.

Do not judge a composition on a first hearing; that which pleases most at first is not always the best. Masters call for study. Many things will only become clear to you when you are old.

In judging compositions decide as to whether they belong in the realm of art, or merely in the domain of superficial entertainment. Stand for the first and do not let the other irritate you.

"Melody" is the amateur's war cry, and certainly music without melody is not music. Therefore you must understand what amateurs mean by this word: anything easily, rhythmically pleasing. But there are melodies of a very different type; at whatever page you open Bach, Mozart, Beethoven, etc., they will appear to you in a thousand different guises. If you study these, you will soon tire of the monotony of modern Italian opera melodies.

It is very nice indeed if you can pick out little melodies on the keyboard; but if such come spontaneously to you, and not at the pianoforte, rejoice even more, for it proves that your inner sense of tone is awakening. Fingers must do what the head wills; not vice versa.

When you begin to compose, do it mentally. Do not try the piece at the instrument until it is finished. If your music comes out of your inner self, if you feel it, it will be sure to affect others similarly.

If heaven has gifted you with a lively imagination, you will often, in lonely hours, sit as though spellbound at the piano-forte, seeking to express your inner feelings in harmonies; and you may find yourself mysteriously drawn into a magic circle proportionate to the degree to which the realm of harmony is still vague to you. These are the happiest hours of youth. But beware of losing yourself too often in a talent that will lead you to waste strength and time on shadowy pictures. You will only obtain mystery of form and the power of clear construction by firm strokes of the pen. Therefore, write more often than improvise.

Acquire knowledge of conducting early; frequently observe good conductors; and nothing forbids you to conduct silently along with them. This will give you clarity.

Have an open eye for life as well as the other arts and sciences.

The laws of morality are also those of art.

You will steadily progress through industry and perseverance.

From a pound of iron which costs only a few pennies, thousands of watch-springs worth many times more can be made. Faithfully use the pound entrusted to you by Heaven.

Nothing worth while can be accomplished in art without enthusiasm.

Art was not created as a way to riches. Strive to become a true artist; all else will take care of itself.

Only when the form is quite clear to you will the spirit become clear to you.

Possibly genius alone entirely understands genius.

Someone has declared that a perfect musician ought to be able to picture a piece which he is hearing for the first time, even the most complicated of orchestral pieces, as though he had the score before him. This is the limit of the imaginable.

There is no end to learning.

#

You must invent new and bold melodies.

People say, “It pleased”; or It failed to please.” As though there were nothing more important than the art of *pleasing* the public!

It is the artist’s lofty mission to shed light into the very depths of the human heart.

No one is able to do more than he knows. No one knows more than he is able to do.

People who are unfamiliar with the most significant manifestations of recent literature are considered uncultivated. The same should apply to music.

Can that which has cost the artist days, weeks, months, and even years of reflection be understood in a flash by the dilettante?

APPENDIX 2: APHORISMS, MAXIMS AND QUOTATIONS[59]

Now it is absurd that the musical journals try to open the eyes of the world to what they call ‘agreeable’ talents, such as Kalkbrenner, Bertini, etc. We can already see through glass; for this we need no boring interpreter.

The philosophers are clearly wrong when they think that a composer working with an idea sits down like a preacher on Saturday afternoon, schematizes his theme according to the usual three points, and works it out in the accepted way – to be sure, they are wrong.

To get to the core of a composition, it should be divested first of all its adornments. Only then will it become apparent whether it is really beautifully formed; only then will it become clear what its essences is, and what art added. And if a beautiful melody still remains, and if it embodies a healthy, noble harmony, then the composer has won and deserves our applause. This requirement seems so simple, yet how seldom is it successfully fulfilled.

Everything that happens in the world affects me, politics, literature, people; I reflect on all of this in my own way, and then whatever can find release in music seeks its outlet.

A genuinely musical art form always has a focal point towards which all else gravitates, on which all imaginative impulses concentrate. Many composers place it in the middle (like Mozart), others reserve it for nearer the close (like Beethoven). Wherever it lies, the effect of any composition is dependent upon its dynamic influence.

Everything beautiful is difficult, the short the most difficult.

A certain hot-head (now in Paris) [Heine?] likes to define the term ‘fugue’ as denoting ‘a composition where one voice races away from the others – and the listener from them all’. He himself, he would add, made it a point to talk loudly when such things were played in public, and to mutter insults.

In fact, he understood very little about it, rather resembling the fox in the fable; that is, he could not write one himself, no matter how much he secretly wished to. Those who can, of course, define a fugue differently – choir directors, graduate music students, etc. According to them, ‘Beethoven never wrote nor could have written a fugue; even Bach allowed himself liberties at which one can only shake one’s head. The best instruction is to be found in Marpurg’, etc. How different again, is the view of still others, myself included, who can revel for hours

[59] Walker, 190-198.

in the fugues of Beethoven, Bach and Handel and who have reached the conclusion that – with the exception of diluted, tepid, miserable, patchwork stuff – fugues can no longer be written. [except by Mendelssohn]

The anti-chromatic school should remember that, once upon a time, the seventh startled just as much as the diminished octave now does and that, through the development of harmony, passion received finer nuances by means of which music has been placed among those high mediums of art which have language and symbols for all spiritual states.

Beethoven was well aware of the dangers involved with his 'Pastoral" Symphony. In the few words with which he prefaced it, 'more the expression of emotion than tone-painting', there lies an entire aesthetic for composers. It is ridiculous that a painter should represent him in portraits sitting at a brook, his head resting on his hand, listening to the splashing.

I always say, 'first of all let me hear that you have made beautiful music; after that I will like your program too'.

[On the origins of *Carnaval*] I attached the titles afterwards. Is not music always in itself sufficient and expressive? … All of this certainly does not have any artistic value.

It is certainly wrong to believe that composers take up pen and paper with the tortuous intention of expressing, of portraying, of painting this or that. Yet outward accidental influences and impressions should not be underestimated. Unconsciously, along with the musical image, an idea continues to operate along with the ear, the eye; and this latter, the ever-active organ, perceives among the sounds and tones certain contours which may solidify and assume the shape of clear-cut figures.

I should next like to raise the question of *the use of French for titles*, also *the misuse of Italian for marks of expression*, by Germans in their own compositions. I should be glad if you would move *the abolition of French titles*, and *the rejections of such Italian expressions as may be rendered as well, if not better, in German.*

[Mendelssohn] is the Mozart of the nineteenth century, the most brilliant musician, the one who sees the most clearly through the contradictions of this period, and for the first time reconciles them.

Has the young virtuoso no friend to tell him the truth, no one who can disregard his clever fingers and point out to him how vapid, how utterly negligible

it all is? There is a rumor afoot that [Alexander Dreyschock] is the sworn enemy of Beethoven and can see nothing in him. We don't know; but his composition gives us no reason to doubt it. If he would just learn from Beethoven! Or not even that! He can learn something from third and fourth-rate masters, from Strauss and Lanner.

No matter how many important artists have passes before us in the last year; no matter how many artists equaling Liszt in many respects we ourselves possess, not one can match him in energy and boldness. People are fond of comparing him with Thalberg. But a look at both heads decides the question. I remember the remark of a well-known Viennese cartoonist who said of his country man's head that it resembled 'that of a handsome young countess with a man's nose'; while of Liszt he observed that 'he might sit to any painter as a Greek god'. There is a similar difference in their art.

In a broad sense every piece of music is a study, and the simplest is oftentimes the most difficult. In a narrower sense we require a special purpose in the study; it must develop technique in a special phase and lead to the mastery of some particular difficulty of technique, rhythm, expression, presentation, or what not.

APPENDIX 3: ROBERT SCHUMANN'S PIANO WORKS[60]

OP.	TITLE	DATE
1	Thème sur le nom Abegg varié pour le pianoforte	1830
2	Papillons	1830–31
3	6 Etudes pour le pianoforte d'après les caprices de Paganini	1832
4	6 intermezzos	1832
5	[10] Impromptus sur une romance de Clara Wieck	1833
6	Davidsbündlertänze: 18 character-pieces	1837
7	Toccata, C	1829–33
8	Allegro, b	1831
9	Carnaval: scènes mignonnes sur quatre notes:	1834–5
10	6 Etudes de concert … d'après des caprices de Paganini	1833
11	Sonata no.1, f♯	1832–5
12	Fantasiestücke:	1837
13	12 Etudes symphoniques	1834–7
14	Concert sans orchestre, f	1835–6
15	Kinderscenen: Leichte Stücke für das Pianoforte	1838
16	Kreisleriana: [8] Fantasien	1838
17	Fantasie, C	1836–8
18	Arabeske, C	1838–9
19	Blumenstück, D♭	1839
20	Humoreske, B♭	1838–9
21	8 Novelletten	1838
22	Sonata no.2, g	1833–8
23	Nachtstücke: 4 pieces	1839–40
26	Faschingsschwank aus Wien:	1839–40
28	Drei Romanzen, b♭, F♯, B	1839
32	Klavierstücke:	1838–9
46	Andante and variations, B♭, 2 pf	1843
56	Studien für den Pedal-Flügel: 6 pieces in canonic form, 3–4 hands	1845
58	4 Skizzen für den Pedal-Flügel, pf 4 hands	1845
60	Sechs Fugen über den Namen: Bach, org/pedal pf	1845
66	Bilder aus Osten: 6 impromptus, pf 4 hands	1848
68	Album für die Jugend	1848
72	Vier Fugen, d, d, f, F	1845
76	4 marches, E♭, g, B♭ (Lager-Scene), E♭	1849
82	Waldscenen:	1848–9
85	12 vierhändige Clavierstücke für kleine und grosse Kinder:	1849
99	Bunte Blätter	1852
109	Ballscenen, pf 4 hands:	1851

[60]. John Daverio, "Schumann, Robert," *The New Grove Dictionary of Music Online*, available from http://www.grovemusic.com. Internet; accessed 11 February 2004.

111	Drei Fantasiestücke, c, A♭, c	1851
118	Drei Clavier-Sonaten für die Jugend, G, D, C	1853
124	Albumblätter:	1854
126	Sieben Clavierstücke in Fughettenform	1853
130	Kinderball, pf 4 hands:	1853
133	5 Gesänge der Frühe	1853

BIBLIOGRAPHY

Bellman, Jonathan. "*Aus alten Märchen:* The Chivalric Style of Schumann and Brahms." *The Journal of Musicology* 13/1 (1995): 214–237.

Berlioz, Hector. *Beethoven by Berlioz*. Compiled and translated by Ralph De Sola. Boston: Crescendo Publishing Company, 1975.

Biddle, Ian. "Policing Masculinity: Schumann, Berlioz, and the Gendering of the Music Critical Idiom." *Journal of the Royal Musical Association* 124/2 (1999): 196–220.

Bloom, Peter. "Politics and the Musical Press in 1830." *Periodica Musica* 5 (1987): 9–16.

Bonds, Mark Evan. "Idealism and the Aesthetics of Instrumental Music at the Turn of the Nineteenth Century." *Journal of the American Musicological Society* 50/2-3 (1997): 387–420.

Brett, Phillip, Elizabeth Wood, and Gary C. Thomas, eds. *Queering the Pitch: The New Gay and Lesbian Musicology*. New York: Routledge, 1994.

Bryden, Kristy A. *Musical Conclusions: Exploring Closural Processes in Five Late Twentieth-Century Chamber Works*. Ph.D. diss., University of Wisconsin-Madison, 2001.

Bujic, Bojan, ed. *Music in European Thought, 1851-1912*. Cambridge: Cambridge University Press, 1988.

Burstein, L. Poundie. "Their Paths, Her Ways: Comparison of Text Settings by Clara Schumann and Other Composers." *Women & Music* 6 (2002): 11–26.

Cai, Camilla. "Texture and Gender: New Prisms for Understanding Hensel's and Mendelssohn's Piano Pieces." In *Nineteenth-Century Piano Music: Essays in Performance and Analysis,* ed. David Witten, 53-93. New York: Garland, 1997.

Chua, Daniel. *Absolute Music and the Construction of Meaning*. Cambridge: Cambridge University Press, 1999.

Citron, Marcia J. *Gender and the Musical Canon*. Cambridge: Cambridge University Press, 1992.

Cusick, Suzanne G. "'Eve ... Blowing in Our Ears'? Toward a History of Music Scholarship on Women in the Twentieth Century." *Women & Music* 5 (2001): 125–140.

_____. "Feminist Theory, Music Theory, and the Mind/Body Problem." *Perspectives of New Music* 32 (1994): 8–27.

_____. "Gender and the Cultural Work of a Classical Music Performance." *Repercussions* 3/1 (1994): 77–110.

Daverio, John. *Robert Schumann: Herald of 'A New Poetic Age'*. New York: Oxford University Press, 1997.

_____. "Schumann, Robert." *The New Grove Dictionary of Music Online*. Available from http://www.grovemusic.com. Internet; accessed 11 February 2004.

Deahl, Lora. "Robert Schumann's *Album for the Young* and the Coming of Age of Nineteenth-Century Piano Pedagogy." *College Music Symposium* 41 (2001): 25–42.

Dill, Heinz J. "Romantic Irony in the Works of Robert Schumann." *The Musical Quarterly* 73/2 (1989): 172–195.

Ellis, Katharine. "Female Pianists and Their Male Critics in Nineteenth-Century Paris." *Journal of the American Musicological Society* 50/2-3 (1997): 353–385.

Eyerman, Charlotte, *The Composition of Femininity: The Significance of the "Woman at the Piano" Motif in Nineteenth-Century French Culture from Daumier to Renoir*. Ph.D. diss., University of California-Berkeley, 1997.

Fétis, François-Joseph. *Music Explained to the World*. Clarabricken: Boethius Press, 1985.

Fink, Robert. "Desire, Repression & Brahms's First Symphony." *Repercussions* 2/1 (1993): 75–103.

Gritton, Bonnie Powelson. *The Pedagogy of Friedrich Wieck,* Ph.D. diss., University of California – Los Angeles, 1998.

Guck, Marion A. “A Woman’s (Theoretical) Work.” *Perspectives of New Music* 32 (1994): 28–43.

Hanslick, Eduard. *Hanslick’s Music Criticisms*. Translated by Henry Pleasants. New York: Dover Publications, 1950.

Hatten, Robert. *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation.* Bloomington: Indiana University Press, 1994.

Head, Matthew. “Cultural Meanings for Women Composers: Charlotte (‘Minna’) Brandes and the Beautiful Dead in the German Enlightenment.” *Journal of the American Musicological Society* 57/2 (2004): 231–284.

_____. “If the Pretty Little Hand Won’t Stretch: Music for the Fair Sex in Eighteenth Century Germany.” *Journal of the American Musicological Society* 52/2 (1999): 203–254.

_____. “Like Beauty Spots on the Face of a Man: Gender in 18th-Century North German Discourse on Genre.” *The Journal of Musicology* 13/2 (1995): 143–167.

Hisama, Ellie M. *Gendering Musical Modernism*. Cambridge: Cambridge University Press, 2001.

Hoffmann, E. T. A. “Review.” In *The Critical Reception of Beethoven’s Compositions by His German Contemporaries,* eds. W. Senner, et al, no. 2. Lincoln: University of Nebraska Press, 2001, 95–112.

Huys, Bernard. “Belgian Music Perodicals: Their National and International Interest.” *Fontes Artis Musicae* 35/3, (1988): 179–184.

Jensen, Eric Frederick. “A New Manuscript of Robert Schumann’s Waldszenen Op. 82.” *The Journal of Musicology* 3/1 (1984): 69–89.

Kallberg, Jeffrey. *Chopin at the Boundaries: Sex, History, and Musical Genre*. Cambridge: Harvard University Press, 1996.

_____. “Small Fairy Voices: Sex, History and Meaning in Chopin.” In *Chopin Studies,* eds. John Rink and Jim Samson, no. 2.. Cambridge: Cambridge University Press, 1994, 50–71.

Kielian-Gilbert, Marianne. “Of Poetics and Poiesis, Pleasure and Politics – Music Theory and Modes of the Feminine.” *Perspectives of New Music* 32 (1994): 44–67.

_____. “The Woman in the Music (On Feminism as Theory and Practice).” *College Music Symposium* 40 (2000): 62–78.

Killam, Rosemary N. “Feminist Music Theories – Process and Continua.” *Music Theory Online*. Available from http://boethius.music.ucsb.edu/mto/issues/mto.94.0.8/mto.94.0.8.killam.art. Internet; accessed 27 November 2001.

Kopelson, Kevin, “The Sexual Virtuoso.” In *Beethoven's Kiss: Pianism, Perversion, and the Mastery of Desire*. Stanford: Stanford University Press, 1996.

Kramer, Lawrence. “*Carnaval*, Cross-Dressing, and the Woman in the Mirror.” In *Music and Difference: Gender and Sexuality in Music Scholarship,* ed. Ruth A. Solie. Berkeley: The University of California Press, 1993, 305–325.

_____. “Performance and Social Meaning in the Lied: Schubert’s *Erster Verlust*.” *Current Musicology* 56 (1994): 5–23.

Leppert, Richard, “Sexual Identity, Death, and the Family Piano.” *19th-Century Music* 16/2 (1992): 105–128.

Lester, Joel. “Robert Schumann and Sonata Forms.” *19th-Century Music* 18/3 (1995): 189–210.

Lippman, Edward A. “Theory and Practice in Schumann’s Aesthetics.” *Journal of the American Musicological Society* 23/3 (1964): 310–345.

MacDonald, Claudia. “Schumann’s Piano Practice: Technical Mastery and Artistic Ideal.” *The Journal of Musicology* 19 (2002): 527–263.

Maus, Fred Everett. “Masculine Discourse in Music Theory.” *Perspectives of New Music* 31 (1993): 264-294.

_____. “Music as Drama.” *Music Theory Spectrum* 10 (1988): 56-73.
McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991.

Maus, Fred Everett. “Narrative Agendas in ‘Absolute’ Music: Identity and Difference in Brahms’s Third Symphony.” In *Music and Difference: Gender and Sexuality in Music Scholarship,* ed. Ruth A. Solie. Berkeley: The University of California Press, 1993, 326–344.

_____. “Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism.” *Perspectives of New Music* 32 (1994): 68–85.

McClary, Susan. “The Undoing of Opera: Toward a Feminist Criticism of Music.” In *Opera, or the Undoing of Women*, Catherine Clément. Minneapolis: University of Minnesota Press, 1988, ix–xviii.

McNamee, Ann K. “Analyses of Music by Women.” Available from http://www.mcnamee. graham.com. Internet; accessed 27 November 2001.

Morrow, Mary Sue. *German Music Criticism in the Late Eighteenth Century: Aesthetic Issues in Instrumental Music*. Cambridge: Cambridge University Press, 1997.

_____. “Of Unity and Passion: The Aesthetics of Concert Criticism in Early Nineteenth-Century Vienna.” *19th-Century Music* 13/3 (1990): 183–206.

Murphy, Kerry. Review of *Music Criticism in 19th-Century France: La Revue et gazette musicale de Paris, 1834–80,* by Katharine Ellis. *Musicology Australia* 20 (1997): 112–114.

Newcomb, Anthony, “Schumann and the Marketplace: From Butterflies to Hausmusik.” In *Nineteenth-century Piano Music,* ed. R. Larry Todd, 258–315. New York: Schirmer, 1990.

Plantinga, Leon B. *Schumann as Critic*. New Haven: Yale University Press, 1967.

_____. ”Schumann’s View of ‘Romantic.’” *The Musical Quarterly* 75/4 (1991): 176–187.

Samson, Jim. “Genre.” *The New Grove Dictionary of Music Online*. Available from http://www.grovemusic.com. Internet; accessed 23 October 2005.

Sayrs, Elizabeth. “Deconstructing McClary: Narrative, Feminine Sexuality, and Feminism in Susan McClary's *Feminine Endings.” College Music Symposium* 33/34 (1993/1994): 41–55.

Schauffler, Robert Haven. *Florestan: The Life and Work of Robert Schumann*. New York: Henry Hold and Co., 1945.

Schor, Naomi. *Reading in Detail*. New York: Methuen, 1987.

Schumann, Robert. *Music and Musicians: Essays and Criticisms by Robert Schumann,* Series 1 and 2. Translated, edited, and annotated by Fanny Raymond Ritter. London: The New Temple Press.

Schumann, Robert. *On Music and Musicians*. Ed. Konrad Wolff. Tr. Paul Rosenfeld. New York: Pantheon Books Inc., 1946.

_____. *Schumann on Music*. Translated, edited, and annotated by Henry Pleasants. New York: Dover Publications, 1965.

Smith, David Kenneth. “Clara Schumann and Gender and Music.” Available from http:// www.geneva.edu/~dksmith/clara/gender.html. Internet, accessed 27 November 2001.

Solie, Ruth, “Gender, Genre, and the Parlor Piano.” *The Wordsworth Circle* 25/1 (1994): 53–57.

_____. Foreword to *Musicology and Difference: Gender and Sexuality in Music Scholarship*. Berkeley: University of California Press, 1993.

_____. “What Do Feminists Want? A Reply to Pieter van den Toorn.” *The Journal of Musicology* 9/4 (1991): 399–410.

_____. “Whose life? The Gendered Self in Schumann’s *Frauenliebe* Songs.” In *Music and Text: Critical Inquiries,* ed. Steven Paul Scher. Cambridge: Cambridge University Press, 1992, 219–240.

Van den Toorn, Pieter. “Politics, Feminism, and Contemporary Music Theory.” *The Journal of Musicology* 9/3 (1991): 275–299.

Wagner, Richard. “Beethoven’s Choral Symphony at Dresden, 1856.” In *Prose Works,* trans. W. A. Ellis, no. 7. New York: Broude Bros., 1966, 239–255.

Wick, Norman. “Parallels Between Nineteenth-Century Philosphical Systems and Music Theories.” *Ars Musica Denver* 5/1 (1992): 3–23.

Wolff, K., “Masculine vs. Feminine Themes in Sonata Form.” *The Piano Quarterly* 34/132 (1985-1986): 43–44.

VITA

Beth Ann Hiser was born in Melbourne, Florida, on August 16, 1978, the daughter of Gary Lynn Hiser and Ann Louise Brown Hiser. After completing high school at Melbourne High School in 1996, she entered The University of Florida in Gainesville. She received the degree of Bachelor of Music in May, 2000. In August, 2000, she began her graduate work at The University of Texas at Austin, where she held the position of Teaching Assistant in Musicianship and Ear Training and Sight-Singing. She received the degree of Master of Music in May, 2002. She continued her graduate work at The University of Texas at Austin in August, 2002, where she held the position of Assistant Instructor of Musicianship and Structure of Tonal Music. In August 2006, Beth will join the faculty of Baldwin-Wallace College in Berea, OH as an Assistant Professor of Music Theory.

Permanent Address: 1339 Granger Avenue
Lakewood, OH 44107

This dissertation was typed by the author.